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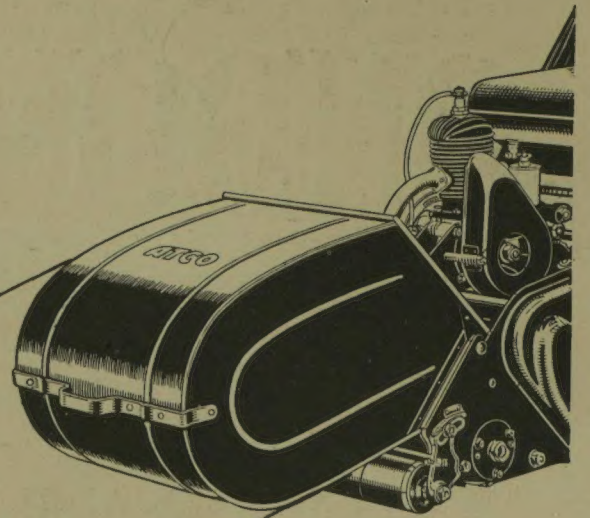
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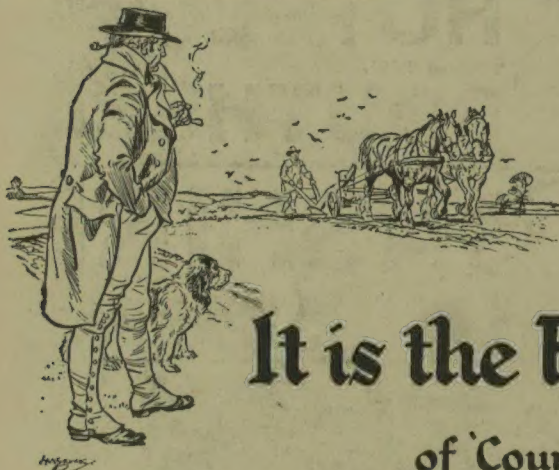
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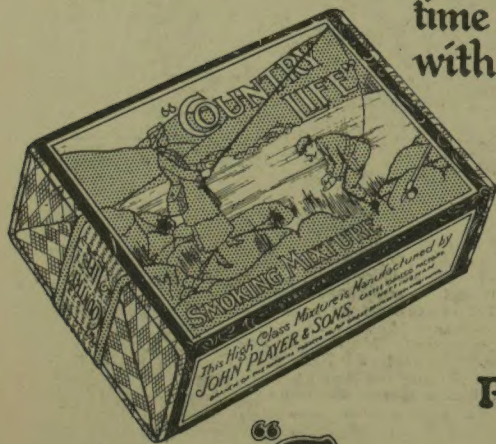
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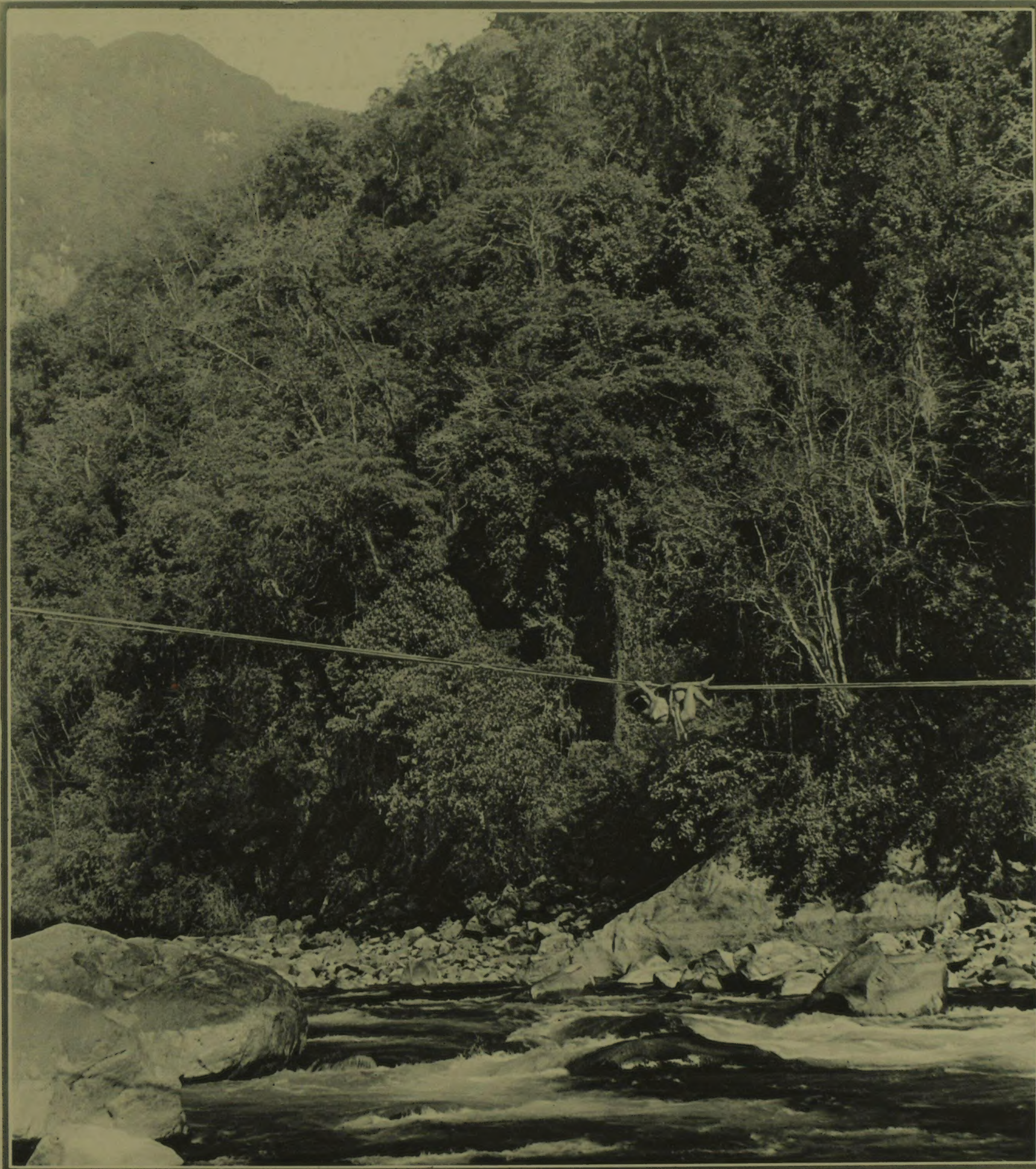
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 7, 1932.



IN THE "UNKNOWN TRIANGLE": A DARU WORKING HIMSELF, MONKEY FASHION, ACROSS A CANE CREEPER BRIDGE OVER THE UPPER NAM TAMAI, A PREVIOUSLY UNEXPLORED SOURCE OF THE IRRAWADDY.

Captain F. Kingdon-Ward's recent expedition into the "Unknown Triangle" of Upper Burma and beyond, besides accomplishing work of much interest to botany and ethnology, achieved its two main purposes: it traced one of the chief sources of the Irrawaddy to the previously unknown glacier from which it springs, and it proved the practicability of a pass, never before trodden by white man, over the Eastern Himalaya into Tibet. Our photograph shows a bridge of cane creeper across the Upper Nam Tamai, not far from its source, and gives some idea of

the wild and lovely mountain forests of the "Unknown Triangle," over a hundred miles north of Myitkyina. The bridge is made of lengths of creeper bound together and fastened to trees on either side. The passenger must work himself across by hands and feet, in monkey fashion, back downwards. On other pages of this issue we give photographs of some of Captain Kingdon-Ward's botanical discoveries, and of the primitive Daru folk who live and hunt in the mountain forests of this unadministered corner of Upper Burma.

PHOTOGRAPH BY CAPTAIN F. KINGDON-WARD, B.A., F.L.S., F.R.G.S. (FOUNDER'S MEDAL), VICTORIA MEDAL OF HONOUR. (SEE ALSO PAGES 750 AND 751.)

IN THE "UNKNOWN TRIANGLE": RARE FLOWERS FOUND IN UPPER BURMA.

PHOTOGRAPHS BY CAPTAIN F. KINGDON-WARD, B.A., F.L.S., F.R.G.S. (FOUNDER'S MEDAL), VICTORIA MEDAL OF HONOUR.



A NEW FLOWER FROM THE "ROOF OF THE WORLD": ASTERS OF THE TIBETAN BORDER, GROWING AT A HEIGHT OF 12,000 FEET—SOMETHING LIKE MICHAELMAS DAISIES AND COLOURED VIOLET WITH YELLOW DISCS.



A MAGNIFICENT DISCOVERY AT 13,000 FEET: *GENTIANA GILVOSTRIATA*, WITH FLOWERS OF CAMBRIDGE BLUE, FOUND BY CAPTAIN KINGDON-WARD IN THE VALLEY OF THE UPPER NAM TAMAI, A PREVIOUSLY UNEXPLORED SOURCE OF THE IRRAWADDY.



A RHODODENDRON (*R. VESICULIFERUM*) IN BLOOM IN THE FOREST 8000 FEET UP: PINK FLOWERS, WITH PURPLE FLASHES AT THE BASE, DISCOVERED IN THE UNTRACKED JUNGLE, "WHERE MIRACULOUS FLOWERS GROW, NEVER BEFORE SEEN BY MAN."

As noted on our front page, Captain F. Kingdon-Ward's expedition into the far north of Burma and across the frontier into Tibet has been of great value and interest from the point of view of the explorer, the ethnologist, and the botanist. On this page we illustrate some of his striking discoveries among the flora of the Tibetan heights and the "Unknown Triangle" of Upper Burma. "Most of the plants," writes Captain Kingdon-Ward, "that one meets with on the 'roof of the world' grow in such fabulous numbers that there is no



IN THE THICK BUT NOT TROPICAL FOREST, WHICH HAS MANY DECIDUOUS TREES: A FOAM OF RHODODENDRON BLOSSOM AT 10,000 FEET, AMONG THE LARCH TREES OF THE UPPER NAM TAMAI VALLEY.



A NEW SLIPPER ORCHID (*CYPRIPEDIUM*); WITH AN UPRIGHT PETAL GREEN STRIPED ON WHITE; THE SLIPPER A GLOSSY CHOCOLATE; THE LATERAL PETALS CHOCOLATE WITH RAISED SPOTS AND FRINGED WITH LONG HAIRS.

difficulty in finding them even when they are out of flower; but there are always a few, and these generally the best, which are extremely rare. Among the most spectacular flowers discovered were a carmine cherry, a new slipper orchid which in more prosperous times might be worth £100 a plant, a rhododendron sixty feet high with rose purple flowers, and an alpine primula with flowers two inches across. The slipper orchid flowers in December. . . . Generally speaking, the flora has partly Chinese affinities, partly Himalayan, and partly Malayan."

IN THE "UNKNOWN TRIANGLE": THE DARU "DWARFS" OF UPPER BURMA.



A TYPICAL FIGURE OF THE DWARFISH DARUS: A MAN OF ABOUT FORTY WITH A PECULIAR THIGH DEVELOPMENT, COMMON IN THIS TRIBE.



CARRYING WATER TO THE VILLAGE IN BAMBOO TUBES HELD IN A NATIVE-MADE BASKET SLUNG ON THE BACK: DARU GIRLS.



SEEING A WHITE MAN FOR THE FIRST TIME: A DARU SLAVE, TYPICAL OF THIS DWARFISH TRIBE IN THE "UNKNOWN TRIANGLE."



ONE OF A SHY, PRIMITIVE, AND LITTLE-KNOWN TRIBE OF JUNGLE HUNTERS: A DARU COOLIE GIRL, AFRAID OF THE CAMERA.



MEMBERS OF A TRIBE WHICH SPARSELY INHABITS THE UNADMINISTERED TERRITORY OF THE UPPER IRRAWADDY: DARU COOLIES.



A DARU GIRL, VERY DIFFICULT TO PHOTOGRAPH THROUGH HER FEAR OF THE WHITE STRANGERS AND OF THE "BLACK BOX," WHICH PROBABLY CONTAINS DEVILS!



A DARU WOMAN CARRYING HER BABY: ONE OF A HARDY HUNTING TRIBE, WHICH SCARCELY KNOWS AGRICULTURE.



CARRYING A 60-LB. LOAD BY HEAD-STRAP AND SHOULDER-YOKE, LEAVING THE HANDS FREE FOR CLIMBING: A DARU COOLIE.



WITH SILVER EAR-RINGS AND OTHER METAL ORNAMENTATION OF TIBETAN ORIGIN: A DARU WOMAN, ABOUT FIFTY YEARS OLD.

Captain F. Kingdon-Ward's expedition, as noted opposite and on our front page, explored the head-waters of the Irrawaddy and tracked the second greatest of its sources, the Nam Tamai, to its rising among the hills. "The results of the expedition," he writes, "promise to be interesting in animals and plants, and we had the satisfaction to be the first white men to find and to use a direct path over the great unknown snow range which separates Burma from Tibet." The pass which the expedition found was at a height of over 15,000 feet—grim

and desolate but practicable, and in use by the Tibetans. In the far north of Burma, where the Irrawaddy valley narrows to a cleft between the forest-clad hills, lies the "Unknown Triangle," an unadministered tract sparsely inhabited by the timid and primitive tribe of the Darus. These people, as a rule, run away to hide in the dense jungle at the approach of strangers. They are a hardy and dwarfish race, living on a little rice and forest fruits; scarcely knowing cultivation; hunting with a primitive cross-bow, and harpooning fish.

PHOTOGRAPHS BY CAPTAIN F. KINGDON-WARD, B.A., F.L.S., F.R.G.S. (FOUNDER'S MEDAL), VICTORIA MEDAL OF HONOUR.



By G. K. CHESTERTON.

THERE is a section, perhaps a small section, of Modern Youth which certainly strikes its elders as hard and sceptical and selfish. And of these it is customary to say that they are Pagans. It suddenly flashed across me yesterday (as one of those obvious truths that evade us even when they are obvious) that of course what is really the matter with them is that they have lost their Paganism.

I do not say, as so many journalists say, that they have lost their Christianity. For it is the quite simple and sober truth that most of them never had any. It is not their fault, though every day that passes convinces me more and more that it is their misfortune. But the notion, so common in novels and newspapers, that this new generation has rebelled against old-fashioned orthodoxy is sheer stark historical ignorance. It is the worst of all kinds of historical ignorance; ignorance of the historical events we have seen ourselves. It is absurd to say that a young man of nineteen who mixes cocktails and Communism in a studio rag in Chelsea is rebelling against Victorian Virtue or the Family Bible. You might as well say that a young buck of the Regency who wrenched off door-knockers and fought with watchmen was rebelling against the Puritans of 1649 or the tyranny of Oliver Cromwell. You might as well say that the Cavaliers who revelled at The Cock in the reign of Charles the Second were rising in just revolt against the usurpation of Richard the Third. No very laborious historical learning will be needed to perceive that there is something wrong in the calculation somewhere, if only because it skips about four or five generations that come in between. So does the cant explanation about Youth breaking away from grim old religious dogmas skip several generations in between. The boys and girls who are painting the town piebald to-day are not the children of the old Puritan bankers with their Family Prayers or the old Protestant parsons with their Family Bibles. They are the children of fathers and mothers who themselves grew up on Bernard Shaw and felt like infants in the presence of Thomas Hardy. The Young to-day are themselves the children of a whole generation of sceptics and agnostics; fathers and mothers themselves still relatively young, and themselves brought up to all such talk. All the talk about free thought and free love; all about Tess and Truth; all about Candida and Candour. Even the grandfathers and grandmothers of the children now just beginning to play the goat were mostly of a generation that conceived itself as liberal and progressive; like the old Radical who argues with Tanner in "Man and Superman." Even his generation thought itself advanced; Tanner and the next generation thought itself more advanced. And we are dealing now with the children of Tanner; perhaps with the grandchildren of Tanner.

Of course, these young people do not know anything about historical Christianity; they are rather limited sort of people in a good many ways. They have heard only the latest jargon of their own generation; the last heresy that has rebelled against the last heresy but one. They are so innocent that some of them, especially the more intelligent, are actually beginning to get into touch with orthodoxy without even knowing it is orthodox. It can be seen in many casual journalistic allusions to the study of Thomism in Oxford or Paris. But it remains true that there is the other section; by no means the most intelligent, but certainly the most impudent. And of these it is true to say, as I have already said, that the whole story has moved



THE MOST DISCUSSED PICTURE IN THIS YEAR'S ROYAL ACADEMY EXHIBITION: "THE RAISING OF LAZARUS"—BY RICHARD SICKERT, A.R.A.

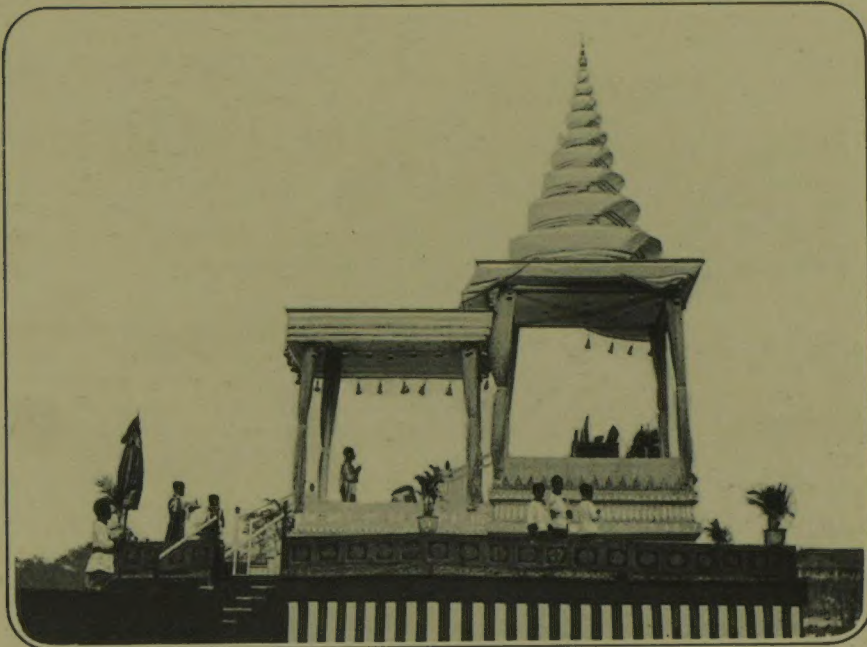
Without question, Mr. Richard Sickert's "The Raising of Lazarus" is the most discussed picture in the present Royal Academy Exhibition. It is interesting to note that Mr. Sickert has given it to Mr. R. P. P. Rowe, treasurer of Sadler's Wells, on condition that, after the closing of the Academy, it shall be sold at Christie's for the benefit of Sadler's Wells Theatre. Reproductions of other pictures at the Royal Academy will be found on pages 757 to 764. (Copyright Reserved for the Owner by "The Royal Academy Illustrated.")

a stage forward; or perhaps a stage back. There is no question at all of their losing Christianity. There is no question at present of their finding Christianity. But the reason why they all look as miserable as monkeys (and they do) is in this tragic and deplorable disaster: that they have all lost their Paganism.

Paganism may be compared to that diffused light that glows in a landscape when the sun is behind a cloud. So when the true centre of worship is for some reason invisible or vague, there has always remained for healthy humanity a sort of glow of gratitude or wonder or mystical fear, if it were only reflected from ordinary objects or natural forces or fundamental human traditions. It was the glory of the great Pagans, in the great days of Paganism, that natural things had a sort of projected halo of the supernatural. And he who poured wine upon the altar, or scattered dust upon the grave, never doubted that he dealt in some way with something divine; however vague or fanciful or even sceptical he might be about the names and natures of the divinities. Wine was more than wine; it was a god. Corn was more than corn; it was a goddess. There is much doubt and dispute about how literally they understood these statements; but they certainly understood the first half of the sentence as meaning exactly what it said. They were not satisfied with realism, because they never quite lost the sense of something more real than realism. They were not content to call a spade a spade, because it was almost always a sacred spade; not only when it dug the graves of the dead, but even when it dug the garden to grow fruit for the living. They were not content with the dead certainty that eggs are eggs, because they were full of divine uncertainty about the birds, which were their signals and auguries. And this natural magic in things, mixed and modified with things greater and things less, has descended through the civilised centuries to men of every sort; not only to the mass of men who are traditionalists, but generally also to the few men who are revolutionists. Men like Shelley or Heine might get rid of religion, but they would not get rid of this great glamour of natural things, which seemed to make them preternatural. That legend still lingers from Shelley to Swinburne, from Heine to Wilde, and after that something begins to go wrong with it. It is what has gone wrong with a whole section of the rising generation.

They are not the first generation of rebels to be Pagans. They are the first generation of rebels *not* to be Pagans. The young fool, the flower of all our cultural evolution, the heir of all the ages, and the precious trust we have to pass on to posterity—the young fool can no longer be trusted to be a Pantheist, let alone a good hearty Pagan. He does not realise in the least that Bacchus has mixed his cocktail, and Pomona dropped the cherry into it. He is under the strange delusion that eggs are eggs and that spades are only spades. He entertains a perfectly extraordinary idea that wine is wine and that women are just women. He is cut off from all the secret secondary meanings and messages of things; the truths that come to the sensitive in silence; the atmosphere around every object, that is almost visible like a halo. He has lost the traditions of humanity, and rather especially the traditions of heathenry. I suppose it would not do to send out missionaries to convert him to Paganism. But he is a much more stupid and stunted and limited person since he left off being a Pagan.

DYNASTIC CELEBRATIONS AT BANGKOK: PAGEANTRY IN THE CAPITAL OF SIAM.



THE KING OF SIAM PRAYING IN A PAVILION SPECIALLY BUILT FOR THE CEREMONY:
RELIGIOUS RITES ON THE FIRST DAY OF THE CELEBRATIONS.



THE QUEEN OF SIAM READING A PRAYER BEFORE THE MONUMENT TO THE FOUNDER
OF HER HUSBAND'S DYNASTY: AN INTERESTING INCIDENT AFTER THE UNVEILING.

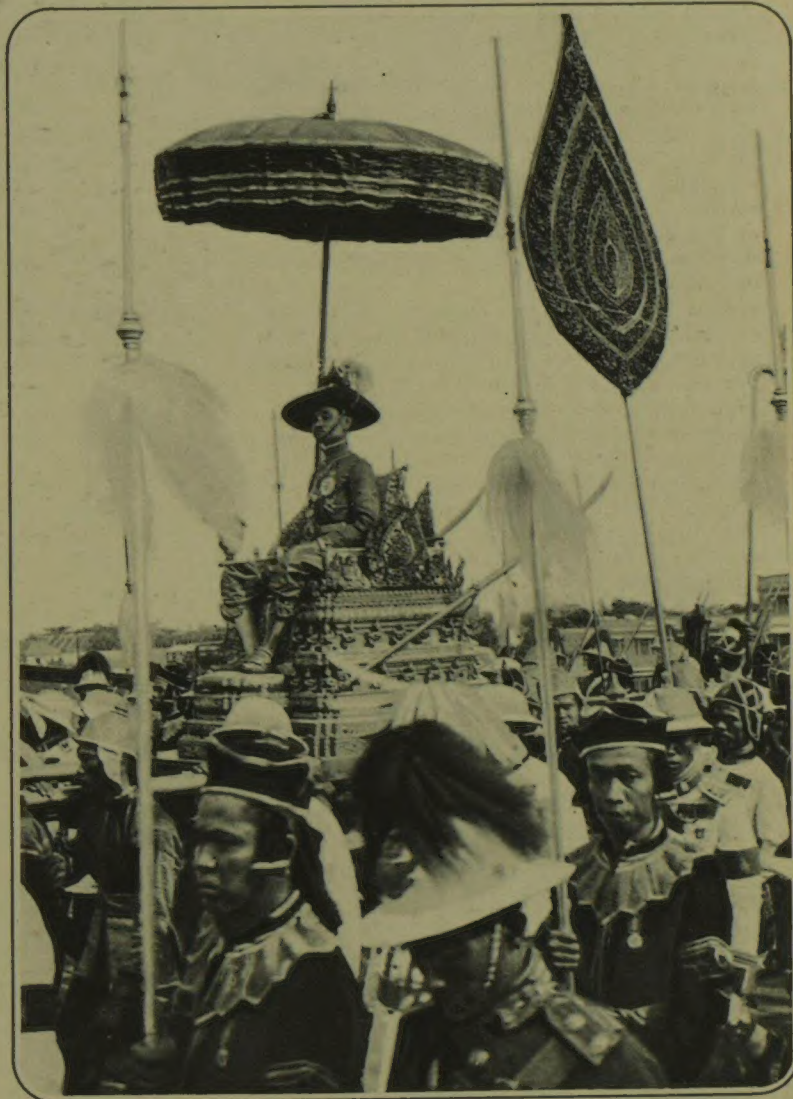


THE KING OF SIAM (STANDING BAREHEADED ON A CANOPIED DAIS) LISTENING TO
THE STRAINS OF THE SIAMESE NATIONAL ANTHEM: A SCENE AT THE BRIDGE-OPENING
CEREMONY.

Magnificent celebrations were held last month in Bangkok, to commemorate the 150th anniversary of the foundation of the Chakri Dynasty in Siam and the choice of Bangkok as its capital. The ceremonies began on April 5 with religious observances, in which King Prachatiok, who is the seventh monarch of his line, took the leading part, as shown above in the upper left-hand photograph. The principal events took place on the following day (April 6) when the King opened the great new bridge across the river Menam at Bangkok, and unveiled



HONOURING THE FOUNDER OF THE CHAKRI DYNASTY: SIAMESE PRINCESSES
LIGHTING CANDLES BEFORE THE NEW MONUMENT TO KING PHRA BUDDHA YOWD
FA CHULALOK, AT THE HEAD OF THE NEW BRIDGE.



SEVENTH MONARCH OF THE PROGRESSIVE CHAKRI DYNASTY: KING PRACHATIPOK,
IN THE ANCESTRAL DRESS OF ITS FOUNDER, BORNE ENTHRONED ACROSS THE NEW
BRIDGE AT BANGKOK, WITH BODYGUARD IN EIGHTEENTH-CENTURY ATTIRE.

a colossal statue of the founder of his dynasty (King Phra Buddha Yowd Fa Chulalok) forming the central feature of a monument erected at one end of the bridge. King Prachatiok was attired for the occasion (as seen in our illustrations) in antique costume similar to that worn by his ancestor. Unhappily, the festivities were prematurely ended, on April 8 by the sudden death of the King's brother, Prince Yugala Dighambar, a member of the Supreme Council of State. Photographs of the royal procession appear on the next two pages.

RED-LETTER DAYS IN THE HISTORY OF THE CHAKRI DYNASTY AND



THE OPENING OF THE GREAT NEW BRIDGE ACROSS THE RIVER MENAM AT BANGKOK BY THE KING OF SIAM: TRUMPETERS ON THE BRIDGE ANNOUNCE THE KING'S ARRIVAL.



A MODERN MILITARY TOUCH AMID ANTIQUE PAGEANTRY AND MEDIEVAL COSTUMES: THE KING'S GUARD DRAWN UP BEFORE THE MONUMENT TO HIS ANCESTOR.



THE CARRIERS OF THE GONGS (SLUNG FROM POLES) IN THE PROCESSION AT BANGKOK: A PICTURESQUE TOUCH OF TRADITIONAL SIAMESE PAGEANTRY.

opened a great new bridge across the River Menam at Bangkok, the construction of which has been the outstanding achievement of the present reign, and forms the principal feature in a great town-planning scheme. The new bridge was built by Messrs. Dorman, Long and Co. At the approach to it the King unveiled a monument (illustrated on the preceding page) to the founder of the Chakri dynasty. Prayers were read before the statue by the Queen of Siam, and candles were lit at the base, both by the King and by the royal Princesses. The Queen and the Princesses watched the procession from a position at

PHOTOGRAPHS BY WALTER BOHMARD. COPYRIGHT



THE OLD-TIME ROYAL BARGE, WITH THE KING OF SIAM ON BOARD, ON THE RIVER AFTER THE BRIDGE-OPENING: A CONTRAST TO THE ROLLS-ROYCE IN WHICH HIS MAJESTY HAD ARRIVED FOR THE CEREMONY.



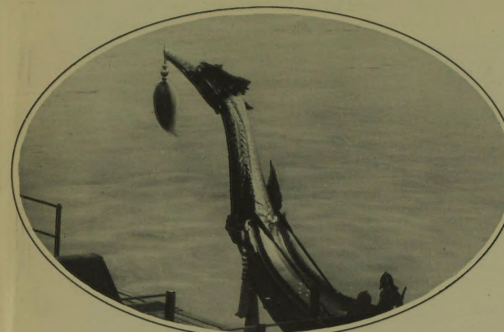
A CONTRAST TO THE MODERN UNIFORMS ILLUSTRATED IN THE ADJOINING PHOTOGRAPH (ON THE LEFT): DRUMMERS, WHO BEAT THE DRUMS WITH THEIR HANDS AND FINGERS, IN THE PROCESSION.



FASHIONS INCLUDING BOBBED HAIR AND A "KNICKERBOCKER" SKIRT EFFECT: PRINCESSES STANDING UP AT THE KING'S APPROACH.

As noted on the preceding page, King Prachathipok of Siam, the seventh Sovereign of the Chakri dynasty, conducted historic celebrations recently to commemorate simultaneously the 150th year of the dynasty and the 150th year since Bangkok became the capital. On April 6 the King

OF SIAM: THE 150TH ANNIVERSARY OF BANGKOK AS THE CAPITAL.



THE PICTURESQUE PROW OF THE ROYAL BARGE, SOMEWHAT REMINISCENT OF THE OLD VIKING WAR-VESSELS: THE HEAD OF A WINGED DRAGON-LIKE MONSTER.



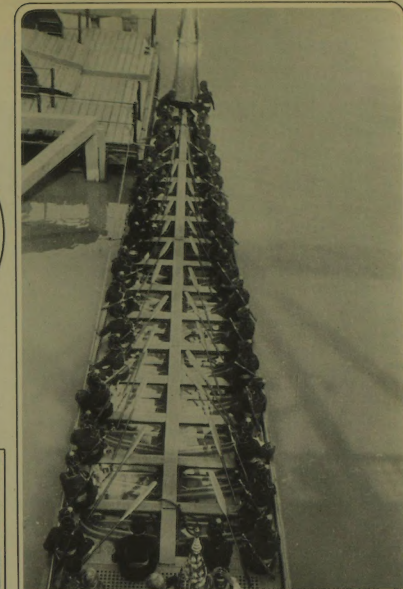
A SECOND CARRYING-CHAIR BORNE BEHIND THAT OF THE KING OF SIAM IN THE PROCESSION AT THE BRIDGE-OPENING CEREMONY AT BANGKOK: THE SEAT UNOCCUPIED AND DRAPE WITH A DECORATIVE COVERING.



THE KING'S FAVOURITE HORSE LED IN THE PROCESSION: A NOTABLE SIAMESE PARALLEL TO A FAMILIAR EUROPEAN CUSTOM IN THE FUNERAL PROCESSIONS OF MILITARY LEADERS. The National Library. It was a magnificent piece of Oriental pageantry. The King, wearing ancestral costume, was borne on a palanquin-throne beneath a state umbrella, while many of his escort and troops in the cortège were clad in the picturesque dress of other days, while some carried old-time drums and gongs.

The traditional note culminated, after the bridge-opening ceremony, in a river pageant, with the King in a great dragon-prowed royal barge propelled by a hundred oarsmen. At the same time, the Westernising process, which has so much conduced to the advance of Siam under its last four rulers was represented by several touches of modernity, such as the King's arrival for the occasion in a Rolls-Royce car, the broadcasting of his speech by a Siamese wireless operator, and the making of a "talkie" film record of the proceedings.

BY CARL DUCKER VERLAG, BERLIN.



THE INTERIOR OF THE ROYAL BARGE: AN INTERESTING LENGTHWISE VIEW TAKEN FROM THE BRIDGE ABOVE, SHOWING SOME OF THE HUNDRED ROWERS, WITH OARS SHIFTED.



A THOROUGHLY ORIENTAL FEATURE OF THE PROCESSION: HUGE STATE UMBRELLAS, OF PAGODA-LIKE ASPECT, CARRIED BEFORE THE KING'S PALANQUIN-THRONE.

SURPRISES AT UR: TREASURE FOUND IN "ASTOUNDING" CIRCUMSTANCES.

PHOTOGRAPHS AND DESCRIPTION BY MR. C. LEONARD WOOLLEY, LEADER OF THE BRITISH MUSEUM AND PENNSYLVANIA UNIVERSITY MUSEUM JOINT EXPEDITION TO MESOPOTAMIA.

1.

"THE latter part of our season at Ur," writes Mr. C. Leonard Woolley, "was devoted to the work of tracing out the surroundings of the great Ziggurat and filling in the gaps in its long history: the scientific results were very important, and it was with these alone that we were concerned, since there was little likelihood of any objects being found. But the accidents that enliven archaeology produced also objects which would in themselves have more than repaid our work. We were clearing ruins of a poor Persian house dating probably to the fourth century B.C., with shoddy mud-brick walls lying just below the surface of the desert: the rooms were filled

[Continued in Box 2.]

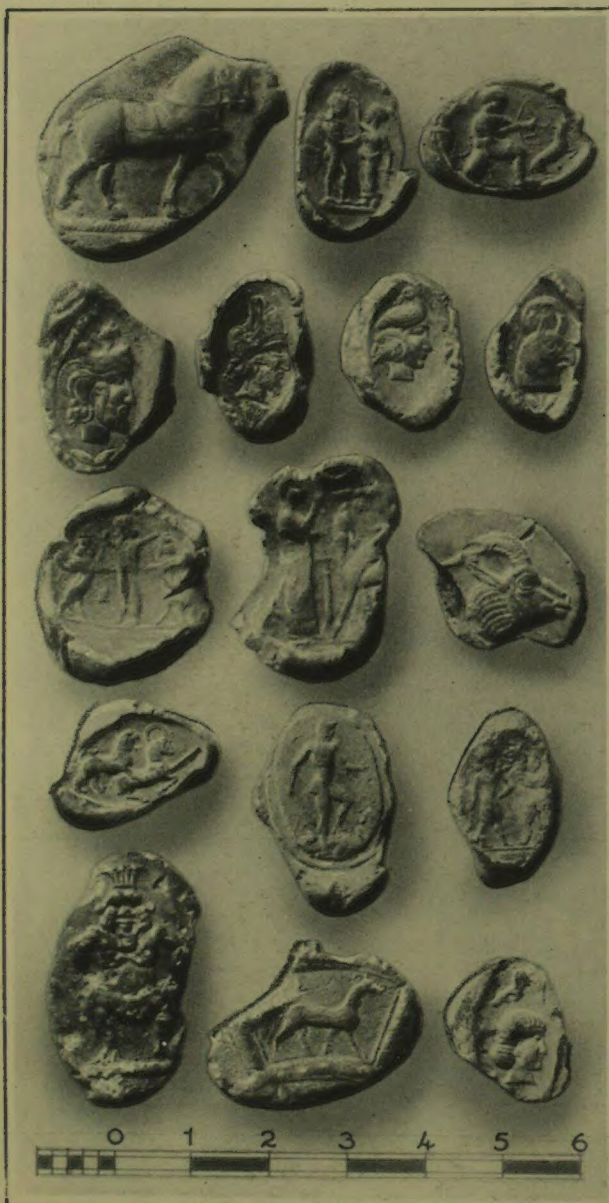


1. A MASTERPIECE OF SUMERIAN STONE-CARVING, ABOUT 2400 B.C., RECENTLY DISCOVERED AT UR: A MAGNIFICENT CUP OF GREY STEATITE (OR SOAPSTONE) WITH FIVE FIGURES OF BULLS IN BOLD RELIEF. (ACTUAL SIZE, WITH CENTIMETRE SCALE.)

2.

with burnt earth and ashes, showing that the building had been destroyed by fire. In one such room there came to light suddenly a mug carved out of grey soapstone and then, just behind it in the layer of ashes, two objects which would have been remarkable in any setting, but in this poor and late ruin were astounding. The first was a fiddle-shaped slab of stone (3) on the flat face of which were engraved concentric circles and rosettes, while at one end there had been figures carved in the round: these, unfortunately, had been broken off, and only the feet of a man and two bulls, exquisitely carved on a minute scale, remained of the group which had

[Continued in Box 3.]



2. RELICS FROM A GEM-COLLECTOR'S GRAVE OF THE FOURTH CENTURY B.C.: CLAY IMPRESSIONS OF SEALS FROM VARIOUS LANDS—EXAMPLES FROM NEARLY 200 FOUND IN A PERSIAN COFFIN AT UR. (ACTUAL SIZE, WITH CENTIMETRE SCALE.)

[Continued.]

destroyed all walls of that age, there was found, its rim flush with the surface, a clay Persian coffin, robbed of most of its contents, but preserving one of the most curious collections that a coffin could hold. Overlooked by the robbers, there lay in it nearly two hundred little lumps of baked clay; each bearing the carefully-stamped impression of a seal (2). The dead man must have been a collector

3.

projected from the stone's rim. The object is a gaming-board (as Mr. Gadd, of the British Museum, has pointed out to me), having certain analogies with the vastly older gaming-boards found in our Royal Cemetery, but resembling much more closely those found in Egypt—e.g., the beautiful ivory example in the Carnarvon Collection in the Metropolitan Museum of New York. The British Museum possesses fragments of such boards from Mesopotamia, and apparently Esarhaddon, finding the game common in Egypt, reintroduced it to his Babylonian subjects. The figures with which the boards are adorned may imply that the game had a religious side—was used for 'fortune-telling'—as well as being a pastime. The other object discovered here was a small but magnificent cup of grey steatite (1) on the outside of which are carved the figures of five bulls: the bodies, in profile, are in low relief; the heads, turned outwards over the shoulder, stand out boldly from the cup's surface. Over each animal is an ear of barley, and the carving must symbolise the natural wealth of the Euphrates Valley, its livestock and its grain. The cup dates from about 2400 B.C. At that time carved stone vessels were much in vogue, but of those that have come down to us, (represented for the most part by fragments) this is, I think, the most beautiful in design and the finest in execution. Close to this Persian house, at a point where the denudation of the soil had

[Continued below.]



3. A GAMING-BOARD OF EGYPTIAN TYPE: A STEATITE SLAB DECORATED WITH ROSETTES AND CIRCLES—(AT TOP) THE FEET OF SMALL FIGURES (MISSING) OF A MAN AND TWO BULLS. (ACTUAL SIZE, WITH CENTIMETRE SCALE.)

of gems, and impressions of his 'pieces' were buried with him. They are an astonishing series. Greek, Egyptian, Babylonian, Assyrian, Persian—they reflect all the art influences which, in a cosmopolitan age, were brought to bear upon Mesopotamia. The small selection illustrated here shows their variety and does credit to the curious taste of our fourth-century amateur."

THE ROYAL ACADEMY, 1932.

Notable Pictures in the One Hundred and Sixty-fourth Exhibition.



"HER MAJESTY THE QUEEN": BY DAVID JAGGER.

In our last issue we gave reproductions of a certain number of the notable works in this year's Royal Academy Exhibition. As promised then, we now present further outstanding pictures.

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The Royal Academy: The Bank of England Decorations.

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"THE BUILDERS"; A GROUP OF THOSE ENGAGED IN THE RECONSTRUCTION OF THE BANK: BY A. K. LAWRENCE, A.R.A.



"COMMITTEE OF TREASURY"; SHOWING THE COMMITTEE ROOM AND THE GARDEN COURT: BY A. K. LAWRENCE, A.R.A.



LUNETTE; "WEIGHING GOLD" (THE OLD WEIGHING ROOM): BY COLIN GILL.



LARGE LUNETTE OF THE OLD THREADNEEDLE STREET COURTYARD, WITH THE GUARD ARRIVING (RIGHT, A GROUP OF THE PAINTERS OF THE PICTURES): BY A. K. LAWRENCE, A.R.A.



LUNETTE; "RECEIVING BULLION" (OLD BULLION YARD): BY COLIN GILL.



"A DIRECTOR ANNOUNCING THE BANK RATE TO THE CHIEF OFFICIALS" (THE DOOR INTO THE COURT ROOM): BY WALTER T. MONNINGTON, A.R.A.



"LORD CULLEN OF ASHBOURNE, K.B.E., GOVERNOR 1918-9": BY SIR WILLIAM ROTHENSTEIN.

This year's exhibition at the Royal Academy is remarkable, among other things, for the giant panels and lunettes designed for the new Bank of England, hung in Gallery VIII. We reproduce seven of these here, and in our last ("Ninetieth Birthday") number we illustrated the lunette of the "Gold Vaults" by Colin Gill. Other subjects in the Bank of England decorations to be seen at

Burlington House are the portrait of Sir Gordon Nairne (Comptroller 1918-25; Director 1925-30), by Walter W. Russell, R.A.; the portrait of W. H. Clegg, Esq. (Chief Accountant, 1919-20, Director 1932; in the inner treasury), by Sir George Clausen, R.A.; and the portrait of the late Lord Cunliffe (Governor 1913-17; in the Garden Court), by Francis Dodd, A.R.A.

The Royal Academy: The King, Emperor; and a Viceroy.

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"HIS MAJESTY THE KING": PAINTED FOR THE JUNIOR UNITED SERVICE CLUB BY HARRINGTON MANN.

This year's Royal Academy Exhibition is remarkable for the two "rival" portraits of H.M. the King, both of which we reproduce on this page. The full-length picture was painted for the Junior United Service Club by Mr. Harrington Mann; while that of his Majesty seated, and wearing the insignia of the Order of the Thistle, was painted by Mr. Frederick W. Elwell, the well-known Yorkshire artist. This, after being exhibited at the Academy, will be hung in the Royal Gallery at Holyrood House, Edinburgh. Mr. Elwell's work is familiar to our readers. In our last ("Ninetieth Birthday") number we reproduced his painting of the Earl and Countess of Strathmore in their drawing-room at Glamis, which is now at Burlington House. Mr. Elwell is expert in the rendering of stately interiors. In our issue of July 11, last year, we reproduced (as a double-page in colours) Mr. Elwell's "The Long Gallery at Burton



"H.M. THE KING": BY FREDERICK W. ELWELL, A.R.A.
Reproduced by Courtesy of the Holyrood Amenity Trust.



"THE LORD IRWIN, K.G., G.C.S.I., G.C.I.E.":
BY OSWALD BIRLEY.

Constable." Beneath this striking interior we noted at the time: "The artists of the 'conversation piece' seemed to specialise in recording faithfully the home life of the well-to-do and cultured, and the lead they gave has been kept alive and vigorous in our own day by such masters of the brush as Mr. L. Campbell Taylor and Mr. Frederick Elwell. . . ." Great interest must attach to the portrait of Lord Irwin, in view of the developments that took place in India during his term of office as Viceroy. The painting illustrated here is a presentation portrait for the Viceroy's House, New Delhi. Captain Oswald Birley (whose striking portrait of Sir Robert Witt will be found reproduced on page 762 of this issue) is a New Zealander by birth, and studied at Dresden and Paris. His portrait of Mamie Cartier was acquired for the Luxembourg in 1930.

The Royal Academy: The Horse and the Circus Pony.

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"FROM MY BEDROOM WINDOW": BY A. J. MUNNINGS, R.A.



"THE FINISHING HORSE": BY DAME LAURA KNIGHT, D.B.E., A.R.A.



"MR. JOHN DEWAR'S HORSE 'CAMERONIAN,' WINNER OF THE DERBY AND THE TWO THOUSAND GUINEAS, 1931": BY A. J. MUNNINGS, R.A.

When the gloomiest prophecies have been fulfilled and European civilisation has perished in a series of overwhelming catastrophes, there will be, we hope, one thing that will survive to be appreciated and argued over by the collectors and antiquaries of the future! "The English," they may, perhaps, say, "failed as a nation, but they excelled as painters of animals." This is particularly true with regard to our long dynasty of horse painters. From the days of Alken to the days of Munnings, from George Stubbs to Dame Laura Knight, there have been

found English painters to lavish upon equine anatomy their utmost in the way of technical achievement. Studies of horses have been the occasion of exquisite renderings of the out-of-doors atmosphere and the charm of the English country-house. Two paintings by Munnings and one by Dame Laura Knight, reproduced here, illustrate the truth of this; though the last-named artist has developed a somewhat novel genre—that concerned with the circus pony and the performing horse—and has developed it with the greatest success.

The Royal Academy: The School-Girl; and the Business Girl.

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"THE FLEDGLING": BY ANNA AIRY.

THESE two Royal Academy pictures may be taken as representative of the unflinching attitude of many modern painters towards the facts of everyday life. Not for them the geniality, the bonhomie, and the leisure of a Frith's or a Joy's records of the passing moment. The firm technique of "The Fledgling" and of "Underground" is relentless in its realism. Here is no gentle melancholy, but, rather, a somewhat cynical commentary on the "misery" of a small girl's first days at school and on one of the irksome features of the average business girl's daily round.



"UNDERGROUND": BY THOMAS C. DUGDALE.

The Royal Academy: Portraits—Equestrian and Otherwise.

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"A SEASIDE HOLIDAY; MR. AND MRS. ESMÉ DE PEYER AND THEIR CHILDREN": BY DAME LAURA KNIGHT, D.B.E., A.R.A.



"THE REGGIE GRENFELLS": BY PHILIP CONNARD, R.A.



"THE OLD BERKELEY HUNT: THE MASTER AND MRS. STANLEY BARRATT": BY FREDERIC WHITING.



"H. R. L. SHEPPARD, C.H., D.D.": BY GERALD KELLY, R.A.



"SIR ROBERT WITT, C.B.E., F.S.A.": A PRESENTATION PORTRAIT EXHIBITED BY OSWALD BIRLEY.

The work of Dame Laura Knight will be familiar to our readers. We have reproduced numerous examples of it from time to time; and on the occasion of the Royal Academy of 1930 we devoted a page to her studies of life in the circus and on the stage. Mr. Philip Connard's bold impressionistic style is well represented in his portrait entitled "The Reggie Grenfells." Our readers may be interested to compare Mr. Connard's study of Mrs. Grenfell with that by Mr. de

Clehn, which is reproduced on page 763 of this number. Mr. Frederic Whiting, who is well known for his portraits and figure subjects, is here represented by an out-of-doors theme. That well-known churchman, the Rev. "Dick" Sheppard, who recently resigned the Deanery of Canterbury, is seen in a portrait by Mr. Kelly. This portrait, it is stated, will hang in the vestry of St. Martin-in-the-Fields, where Dr. Sheppard officiated for so long, and won such popularity.

The Royal Academy: The Fashionable—Occidental and Oriental.

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"THE BARONESS LAMBERT": BY SIMON ELWES.



"SAW OHN NYUN": BY GERALD KELLY, R.A.



"CYNTHIA": BY G. SPENCER WATSON, R.A.



"MRS. REGINALD GRENFELL": BY W. G. DE GLEHN, R.A.

These four portraits furnish interesting contrasts in points of fashion. There is the deep cleavage between the mercurial changes of dress and ornament in the West, and the unalterable modes of the conservative and unchanging East. It is true that Saw Ohn Nyun is seen here in a Court costume; and that ceremonial robes do not undergo such violent fluctuations as those which recently made black and white ensembles *de rigueur*; or suddenly brought in necklaces of coloured beads as big as billiard balls "on the crest of a wave";

or, with a paradoxical reversion towards the delicate harmonies of a past era, gave Mr. de Glehn the opportunity of making a *tour de force* of painting the exquisite gold and grey dress that Mrs. Grenfell is seen wearing in her portrait. But then, Saw Ohn Nyun is the sister of the wife of a ruling Prince (the Sabwah of Hsipaw), and doubtless Burmese Court Chamberlains (if such there be) are more conservative in their rulings on woman's dress than are those very benevolent and welcome "tyrants"—the dressmakers of the West.

The Royal Academy: Four Examinations of the Problem of Light.

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"THE ARTS CLUB AND SOME OF ITS MEMBERS": BY PHILIP CONNARD, R.A.



"GREYHOUNDS": BY H. SEPTIMUS POWER.



"MISS VIVIEN ST. GEORGE IN COSTUME": BY DORIS ZINKEISEN.



"STILL LIFE": BY MEREDITH FRAMPTON.

We have here what may be described as four examinations of the problem of light, or, if you will, four experiments, contrasted together in a remarkable degree. The problem of the interior, with all the subtle reflections and interplay of shadows it implies, has fascinated great artists since the days of Jan Van Eyck. Mr. Connard's flexible handling of light and shade seems particularly well suited to its treatment. Readers may be interested to compare this particular work with the same artist's portrait-interior on page 762. The play of light on flesh

is admirably rendered by Miss Zinkeisen in her portrait. There is, perhaps, more than a suggestion of Marie Laurencin about this sylph-like vision. Sharply opposed to this are the bold, clearly defined surfaces of Mr. Meredith Frampton's "Still Life," which has something of the architectural solidity of a picture by Chirico about it; while Mr. Power exemplifies admirably the capacity, so frequently shown by English artists, of handling the fleeting play of light in the open air, as well as notable feeling for a dog's pose as well as its anatomy.

AN ELECTORAL VERDICT AT PESHAWAR.

2

A LEGAL VERDICT AT HONOLULU.



LEARNING DEMOCRATIC METHODS ON THE NORTH-WEST FRONTIER: VILLAGE HEADMEN FROM SURROUNDING DISTRICTS BEING TAUGHT ELECTORAL PROCEDURE IN A POLLING STATION SPECIALLY ARRANGED AT PESHAWAR BEFORE THE ELECTIONS.



INDIAN POLICE ON GUARD AT A POLLING STATION IN THE NORTH-WEST FRONTIER PROVINCE DURING THE RECENT ELECTIONS TO THE FIRST LEGISLATIVE COUNCIL: A PRECAUTION AGAINST RED SHIRTS.



THE VICEROY FLIES TO PESHAWAR: LORD WILLINGDON GREETING LADY GRIFFITH, WIFE OF SIR RALPH GRIFFITH, NOW GOVERNOR (SEEN GREETING LADY WILLINGDON).

Lord Willingdon, accompanied by Lady Willingdon, arrived at Peshawar Aerodrome on April 16, the first Viceroy to travel to the North-West Frontier by air. On leaving the aeroplane they were welcomed by Sir Ralph Griffith, the Governor-Designate of the North-West Frontier Province, who on the 18th was formally installed by the Viceroy as its first Governor. On the 19th the Viceroy inaugurated the new Constitution and Legislative Council at Peshawar, and read a message from the King-Emperor. The elections to the Council had on the whole, it was reported, gone extraordinarily well, despite the agitation of the Red Shirts, who on polling day invested Mardan with an "army" of 30,000, including 8000 women. Most of the seats were contested on personal lines, but the *khans* (local landowners) gained a victory over the urban *intelligentsia*. During his inaugural speech, the Viceroy said: "But what do I hear of Mardan and Charsadda? A shameful story of voters intimidated, of loyalists assaulted, of senseless, futile obstruction." After his speech the Legislature adjourned till May 20.



FOUND GUILTY OF MANSLAUGHTER IN THE KAHAHAWAI CASE: LIEUTENANT MASSIE AND HIS MOTHER-IN-LAW, MRS. FORTESCUE, ARRIVING AT THE HONOLULU COURT FOR THEIR TRIAL.



THE PUBLIC PROSECUTOR: MR. JOHN C. KELLY INSPECTING THE EXHIBITS CONNECTED WITH THE TRIAL.



THE COUNSEL FOR THE DEFENCE: MR. CLARENCE DARROW, A WELL-KNOWN AMERICAN ADVOCATE.



THE JURY LEAVING THE COURT—TO BE KEPT UNDER GUARD AT THEIR HOTEL: A GROUP IN WHICH SIX DIFFERENT RACES WERE REPRESENTED.

The jury in the Honolulu murder trial recorded their verdict late on April 29. They found Lieut. Massie, of the United States Navy, Mrs. Fortescue (his mother-in-law), and two American seamen, named Jones and Lord, guilty of manslaughter in connection with the killing of Kahahawai, one of the five Hawaiians alleged to have assaulted Mrs. Massie last September. The verdict, it was said, came as a surprise to the defendants, their counsel, and friends. The jury was composed of five Americans, one German, one Dane, one Portuguese, three Chinese, and one Hawaiian. According to report, they divided along racial lines. The jury recommended the prisoners to mercy, and the defence gave notice of appeal to the higher Courts. It was stated that sentence would be pronounced on May 6. On May 2 a Bill was introduced into Congress at Washington, proposing that Congress should grant a free pardon to Lieutenant Massie and the three other defendants. It has been reported that the other four Hawaiians alleged to have been concerned in the assault on Mrs. Massie are to be re-tried.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



THE "SNOW" FROM THE ANDEAN VOLCANOE RECENTLY IN ERUPTION: WORKMEN SHOVELLING WHITE ASHES INTO HEAPS IN CURICO (CHILE).

The remarkable outburst of volcanic activity in South America, which began on April 10, was followed, as we noted in our issue of April 16, by a rain of whitish ash over a wide area of the continent. In our last number we reproduced a number of remarkable photographs of the "snow" effects caused by this fall of ash. We here show the efforts made by the authorities to clear the streets of Curico, in Chile.



THE KING OF THE BELGIANS AT A THEATRE-ENTRANCE ARRANGED TO RESEMBLE A TRENCH: HIS MAJESTY ARRIVING FOR THE PREMIERE OF A WAR FILM.

For the presentation of the film, "Les Croix de Bois," in Brussels, the entrance to the theatre was elaborately arranged to resemble a war-time trench. Sand-bags lined the sides, and armed infantrymen in uniform stood along the walls. Our photograph shows King Albert arriving for the opening performance. The attempt to heighten the effect of films and plays by such transformations appears to be generally increasing.



AMERICANS CELEBRATE WASHINGTON'S BICENTENARY IN BERLIN: A RECONSTRUCTION OF THE SCENE WHEN WASHINGTON TOOK THE OATH IN PHILADELPHIA.

Celebrations of the bicentenary of the birth of George Washington began among the American colony in Berlin at the same time as those in New York, on April 30. In New York Washington was "reinaugurated" as first president; while in Berlin a ball was given at the Hotel Esplanade by the American colony, in the course of which an exact reconstruction of the oath scene at Philadelphia was acted. This is seen in the first of our illustrations. The part of



THE WASHINGTON BICENTENARY BALL AT BERLIN: GEORGE WASHINGTON AND MRS. MARTHA WASHINGTON (SEATED) RECEIVING REPRESENTATIVES OF OLD AMERICA.

Washington was taken by the United States Consul. With regard to our second illustration, it is interesting to note that, in point of fact, Washington usually wore a suit of black velvet with gold buckles and powdered hair at receptions; and that he held weekly levees which were open to all. Between Washington and Mrs. Martha Washington, in our second illustration, is seen General von Steuben.



THE FRENCH ELECTIONS: IN THE CURTAIN-SCREENED BOOTHS ERECTED IN A PARIS MAIRIE TO ENSURE THE SECRECY OF THE BALLOT.

Results in the French elections that are at hand at the time of going to press indicate an appreciable swing to the Left. It is impossible, however, to estimate the final composition of the Chamber before the results of the second ballot are known. According to official but provisional figures, an absolute majority was obtained in 248 constituencies of France and Algeria, and that number of candidates were therefore elected immediately; in 357 constituencies second



THE FRENCH ELECTIONS: THE PRESIDENT OF FRANCE, M. DOUMER, CASTING HIS VOTE AT THE FIRST BALLOT OF THE ELECTIONS.

ballots were necessary. The Republicans had fared worse than they expected, and the Socialist-Radicals had improved their position. It was stated that if the cleavage between Right and Left fell as before, the parties supporting M. Tardieu would have 107 seats, and those that oppose him (not counting the few Communists) 137 seats. It was by no means certain that the second ballot would show a continued swing-over in the same ratio as the first.

THE GOLDEN TRAVELLING-BED OF THE MOTHER OF CHEOPS:

A GEM OF EGYPTIAN CRAFTSMANSHIP NEARLY 5000 YEARS AGO: THE ONLY COMPLETE EXAMPLE OF AN OLD KINGDOM BED-CANOPY—A GIFT TO QUEEN HETEPHERES FROM KING SNEFERUW.

Article abridged from a Report by Dr. GEORGE A. REISNER, Leader of the Harvard-Boston Expedition to Egypt. (See Illustrations on Pages 768-769 following.)

Dr. George A. Reisner, who is Curator of Egyptian Art in the Museum of Fine Arts at Boston, U.S.A., and Professor of Egyptology at Harvard, describes here the completed reconstruction of a remarkable object discovered in Egypt by the Boston-Harvard Expedition under his leadership—a gold-cased bed-canopy made for Queen Hetepheres I., the mother of Cheops, builder of the Great Pyramid. It was presented to her by her husband, King Sneferuw, who reigned about 3000 B.C. Dr. Reisner mentions in his report that the canopy was delivered on March 10 to the Cairo Museum, and that the bed, carrying-chair, jewel-box, and head-rest were to be placed within the canopy. The illustrations (on this and the two succeeding pages) show these relics of ancient Egyptian craftsmanship as reconstructed from the fragments found. Dr. Reisner goes on to say:—

THIS is the only complete example of an Old Kingdom bed-canopy ever recovered. The late Mr. C. M. Firth found the remains of a similar canopy in the tomb under the southern boundary wall of the Zoser pyramid, but this was too much decayed for reconstruction. The secret tomb of the mother of Cheops was found in March 1925, and cleared in 1926-27 by the staff of the Harvard-Boston Expedition. The canopy was lying dismounted, the majority of the parts on the alabaster sarcophagus, but some of them fallen down behind it. The wood had been destroyed by fungus, but the gold sheeting which covered the wood was perfectly preserved (except for a few ancient tears). The twenty-five different pieces of which the canopy is composed were joined by tenons and sockets into which the tenons fitted. These parts were all cased in copper to form practical bearing surfaces. At each of the four corners the joints were further secured by heavy copper staples bound together by twine or rawhide thongs. The copper staples were all found attached to the gold casing. An attempt to clean these was made, but it was found that many of them were too much corroded to be used again. It was therefore decided to have them reproduced in new copper. The restoration was begun by the construction of a half-size model. The reconstruction of the final model was begun after finishing the carrying-chair, the bed, the arm-chair, the jewel-box, and the head-rest. . . .

The ancient construction of the canopy was as follows: The wooden parts were first prepared and carved with the inscriptions and mat-designs which covered all the exposed surfaces. The tenons and sockets were cut in the wood. After that the heavy copper staples were driven into and through the beams and the ends hammered down on the other side. These ends were sunk in the wood and covered with plaster to conceal them. Then the gold sheeting, which varies in thickness, was laid over the wood and hammered to fit the carved hieroglyphics and mat-designs. The details of the hieroglyphs were added with a pointed tool. Where there was a staple, the gold sheet was cut out so that the staple slipped through the slot. The slot was then repaired with

a small piece of gold sheet. At this point the copper sockets and tenon-sheaths were fitted to the tenons, and sockets were cut in the wood and nailed to the wood with small copper tacks which passed through the gold sheeting. The gold had, of course, been cut away around the tenons and socket-holes. The gold casing of the long beams and posts was composed in general of one single sheet. The long floor beam at the back had been covered with a thinner sheeting. The smaller hooks and staples were driven through the gold.

The ten tent-pole supports (or columns) around the sides were of especially heavy gold. The shaft was a tube made by rolling a single sheet into cylindrical form and welding the edges together. The top was widened to fit the lower half of the bulb (or capital). The top of the bulb is a separate sheet hammered to fit the top of the wooden bulb and nailed to the lower half with tiny gold tacks, which

of the long beetle known from amulets of the Old Kingdom. The flat copper bolt had a long slot. In the inner post the end of the slot was held by a copper pin countersunk in the inner face of the beam. The bolt passed through both beams and protruded behind the back post. Here a heavy sloping copper pin with a large head was driven into the slot, drawing the two beams tightly together. The back face of the back post was protected by a copper disc washer, which fitted over the protruding end of the slot bolt. . . .

When the burial-chamber was first opened, the name of Sneferuw was read on a flat object lying on the coffin beside the parts of the canopy. When this flat object was examined and removed in December 1926, it was found to be a wooden box incrustated with gold and pieces of faience. The box, which measured 159.5 cm. long by 23.5 cm. wide and 20 cm. high, had been set on the western edge of the sarcophagus and had collapsed in place. The box had been

empty and the wood was reduced to a coarse brown powder. This box had, inlaid in the gold sheeting which covered the top, the sides, and the two ends, the titles and names of Sneferuw. On each end was a seated figure of the King, inlaid as the rest of the box. The box was empty when it was placed in the secret tomb, but in the boxes along the wall was decayed linen of the fine quality required for the canopy curtains.

It would thus appear that the canopy with its curtains had been set up in the original tomb at Dahshur and dismounted for transfer to Giza. The curtains, which were probably pulled down by the thieves, would have been gathered up with the other rubbish on the floor and placed in the boxes, in which all this material was transported to Giza. But it is probable that the incrustated box was used to contain the curtains. It is too small to have held the bed mattress. The canopy and this box were the only objects found in the tomb which bore the name of Sneferuw. On the other inscribed objects (the carrying-chair, the gold discs, and an inlaid board) the Queen bears the title of "king's mother,"

which proves that these objects were presented by her son, Cheops. The name of Cheops was read only on the mud sealings with which the vessels and receptacles had been sealed, and in particular on the alabaster canopic chest, which still contained the water in which the wrapped packages of entrails had been preserved (three per cent. solution of natron).

The next work of reconstruction will be that of the curtain box. But there remain a number of other inlaid boards of great interest to be restored to their original form. We have not been able to obtain an expert opinion on the nature of the wood used in the canopy, but it was probably cedar of Lebanon. It is recorded on the Palermo Stone under the year X+2 that Sneferuw brought forty ship-loads of cedar to Egypt. The next year he built a hundred-ell ship of cedar, and the year after that he made cedar doors for his palace. It may well be that the frame of our canopy was constructed of cedar from these same forty ship-loads mentioned on the Palermo Stone.



ROYAL BEDCHAMBER FURNITURE FOR TRAVELLING PURPOSES IN EGYPT ABOUT 3000 B.C.: A RECONSTRUCTION OF THE BEAUTIFUL GOLD-CASED BED-CANOPY MADE FOR QUEEN HETEPHERES, MOTHER OF CHEOPS, CONTAINING THE BED (WITH HEAD-REST), CARRYING-CHAIR, AND JEWEL-BOX.

The furniture within the canopy, comprising the bed, with head-rest placed upon it, the carrying-chair, and the jewel-box, are here seen disposed to the best advantage for purposes of photography, but not as they were arranged for the Queen's use. That arrangement is illustrated in the first photograph (top left) on the next page. All these objects are reconstructions made from the remains of the original pieces of furniture found by the Harvard-Boston Expedition in the secret tomb of Queen Hetepheres. Details of the construction of the canopy are shown in the other photographs on the two following pages.

Photograph by the Harvard-Boston Expedition to Egypt. (See further Illustrations on succeeding Double-Page.)

pass through the overlapping edges of both pieces and into the wood. The cylindrical part was usually split by the swelling of the wood when the moisture first entered the burial-chamber. The roofing poles were cased in the same way as the straight stems of the columns. . . .

The front roofing beam is composed of two pieces of wood—a rectangular beam with an L-shaped section and a cylindrical bar underneath. These two pieces were joined together by flat wooden dowels and also by long copper staples. The upper edge of the two inscribed jambs, which were cut to the section of the front roofing beam, had the edges of the inscribed strips protected with a heavy gold band, nailed with gold tacks to the jambs. The two back corner-posts were composed each of two upright beams completely covered with gold, even on the surfaces which fitted against each other. The two parts of each beam were fastened together by three slot-bolts of ingenious form. The end of each bolt, where it showed on the inside, was carved in the form

THE TRAVELLING BED OF A QUEEN OF EGYPT 5000 YEARS AGO: TECHNICAL DETAILS OF ANCIENT EGYPTIAN JOINERY.

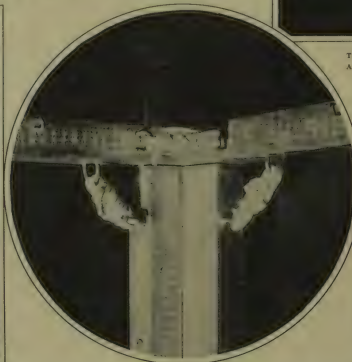
PHOTOGRAPHS BY THE HARVARD-BOSTON EXPEDITION TO EGYPT. (SEE ABRIDGED ARTICLE BY DR. GEORGE A. REISNER, LEADER OF THE EXPEDITION, ON THE PRECEDING PAGE.)



THE GOLD-CASED BED-CANOPY GIVEN BY KING SNEFERU TO HIS WIFE, QUEEN HETEPHERES, THE MOTHER OF CHEOPS THE PYRAMID-BUILDER, ABOUT 3000 B.C.: A VIEW OF THE RECONSTRUCTION SHOWING THE BED (WITH HEAD-REST), JEWEL-BOX, AND CARRYING-CHAIR IN CORRECT POSITION WITHIN THE CANOPY.



THE BACK UPPER LEFT-HAND CORNER OF THE CANOPY: AN INSIDE VIEW, SHOWING THE COPPER-CASED TENONS AND COPPER SOCKETS INTO WHICH THEY FITTED.



THE BACK UPPER LEFT-HAND CORNER WITH TENONS INSERTED INTO SOCKETS: AN INSIDE VIEW, SHOWING THONG-TIES FASTENED TO COPPER STAPLES.

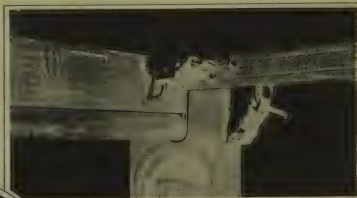


THE BACK RIGHT-HAND LOWER CORNER OF THE CANOPY: THE BOTTOM END OF THE UPRIGHTS, SHOWING COPPER-CASED TENONS AND BEARING SURFACES, COPPER SOCKETS IN FLOOR-BEAMS, COPPER STAPLES, AND SCARAB TIE.

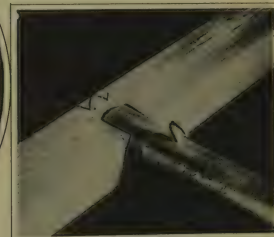
Dr. George A. Reisner's abridged article on the preceding page. Describing further given above on the extreme right, he says: "The canopy consists of a framework of three floor-beams, four upright posts, of which two form the jambs of one side which was open, four roofing beams supported by ten slender poles, and five roofing poles. The inscription in relief on each door-jamb gives the



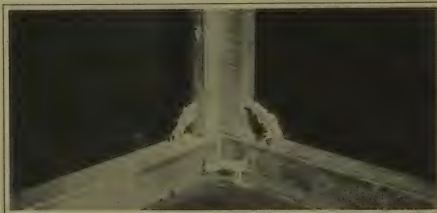
THE FRONT UPPER RIGHT-HAND CORNER OF THE CANOPY: A VIEW FROM OUTSIDE, SHOWING THE COPPER CASING ON THE END OF THE FRONT BEAM.



THE FRONT UPPER LEFT-HAND CORNER OF THE CANOPY: A VIEW FROM INSIDE, SHOWING THONG-TIES ATTACHED TO COPPER STAPLES.



ONE OF THE ROOFING-POLES (ACROSS THE TOP OF THE CANOPY), ALL ALIKE AT BOTH ENDS: THE COPPER-CASED TENON IN ITS COPPER SOCKET, WITH COPPER STAPLE AND HOOK.

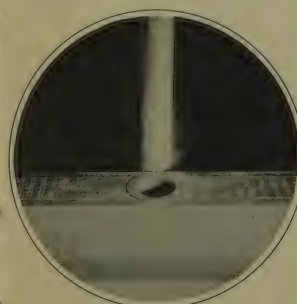


THE BACK LEFT-HAND LOWER CORNER OF THE CANOPY: AN INSIDE VIEW, SHOWING THE JOINED UPRIGHTS FIXED INTO FLOOR-BEAMS (BY TENON AND SOCKET) AND THONG-TIES ON COPPER STAPLES.

These photographs of the wonderful bed-canopy of Queen Hetepheres, a unique relic of the Old Kingdom in Egypt, about 3000 B.C., found by the Boston-Harvard Expedition, show the technical skill and artistic taste of the Egyptian craftsmen. Details of fittings and joinery are explained in its general form and use, and the decoration shown in the two photographs



THE TOP END OF ONE OF THE GOLDEN COLUMNS, OR TENT-POLE SUPPORTS, OF THE CANOPY ROOF: THE BULB (OR CAPITAL) WITH THE COPPER-CASED TENON FITTING INTO THE COPPER SOCKET IN THE ROOF-BEAM.



THE BOTTOM END OF ONE OF THE COLUMNS, OR TENT-POLE SUPPORTS OF THE CANOPY ROOF: A VIEW SHOWING ITS COPPER FERRULE FITTING INTO A COPPER SOCKET IN THE FLOOR-BEAM.



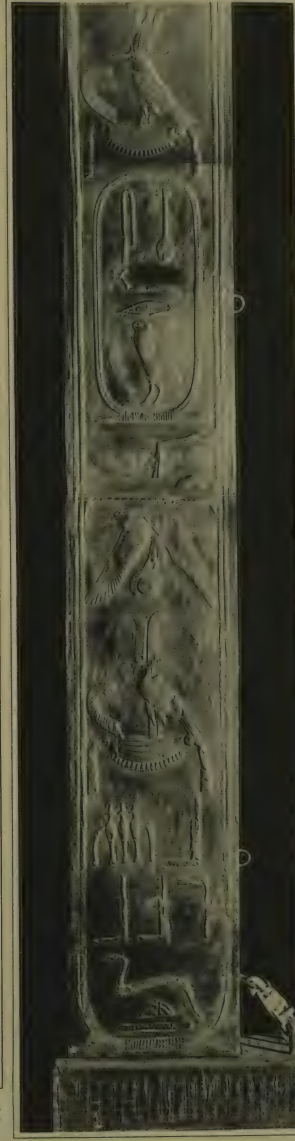
THE FRONT RIGHT-HAND LOWER CORNER OF THE CANOPY: AN INSIDE VIEW, SHOWING THE COPPER-CASED TENON OF THE JAMB, AND COPPER SOCKET IN THE FLOOR-BEAM.

titles and names of King Sneferu, who presented the canopy to his wife. The inscription reads: 'The Horus Neb-ma'at, the great god, endowed with life, endurance (twice) and power (twice), the King of Upper and Lower Egypt, lord of the two crowns, Neb-ma'at, the Golden Horus, Sneferu (in a cartouche), lord of the *hpt* (ceremony?), the Golden Horus, foremost of the places of the god forever.' The whole canopy measures 3.20 metres (about 10 ft.) in length by 2.20 metres (about 6 ft.) in height. Around the tops of the roofing beams are small hooks for linen curtains. The bed with its mattress stood at the back of the canopy. . . . This canopy was actually a portable bed-chamber of Queen Hetepheres. It can be taken down, or set up again, in about fifteen minutes. There can be no doubt that it was transported for the use of the Queen whenever the King changed his quarters."



THE LEFT-HAND JAMB OF THE CANOPY: THE UPPER HALF, SHOWING (AT THE TOP) THE ANGLE OF THE ROOF-BEAMS JOINED, AND THONG-TIES ON COPPER STAPLES.

THE LOWER HALF OF THE LEFT-HAND JAMB, FITTED IN THE FLOOR-BEAM AND FASTENED WITH A THONG-TIE: A CONTINUATION OF THE ADJOINING PHOTOGRAPH.



THE LOWER HALF OF THE LEFT-HAND JAMB, FITTED IN THE FLOOR-BEAM AND FASTENED WITH A THONG-TIE: A CONTINUATION OF THE ADJOINING PHOTOGRAPH.

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THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE COMMUNIST MAY DAY DEMONSTRATION IN LONDON: MEN WEARING GAS-MASKS AND CARRYING POSTERS URGING THE ABOLITION OF CHEMICAL WARFARE.

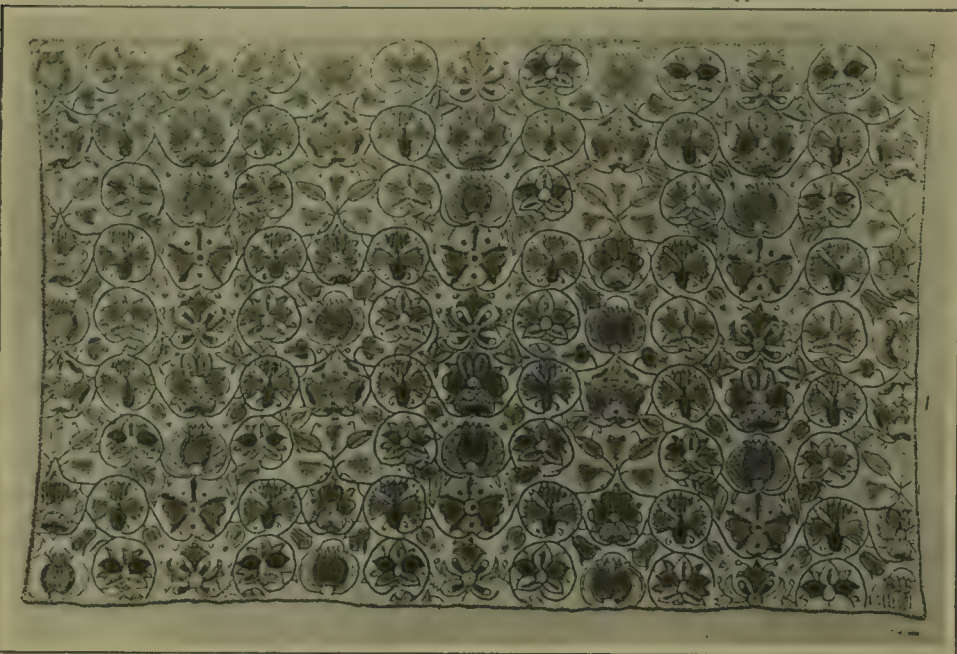
The May Day demonstration of the Communist Party took place as usual this year. Contingents meeting on the Victoria Embankment marched in procession, carrying banners, by way of Kingsway and Oxford Street to Hyde Park, where speeches were made to the crowd from six platforms. In the evening there was a slight clash at the Marble Arch between some of the

(Continued opposite above.)



THE COMMUNIST MAY DAY DEMONSTRATION: THE NEW POLICE OBSERVATION TOWER IN HYDE PARK, WITH POLICE OFFICIALS SUPERVISING THE CROWD.

demonstrators and the police, and eight men were arrested on minor charges. The Hyde Park meeting was of interest as being the first occasion on which the new police observation tower has been used. It consists of an enlarged telephone box with a ladder to the roof; and in our photograph Lieut.-Colonel Laurie (right), Deputy Assistant Commissioner, can be seen upon it watching the crowd. The fine, sunny weather attracted large numbers to the park.



THE MASTERPIECE OF THE WEEK BEGINNING APRIL 28 AT THE VICTORIA AND ALBERT MUSEUM: AN ELIZABETHAN EMBROIDERED CUSHION COVER.

In Elizabethan times embroidery was increasingly used for secular ornament. This beautiful pillow-case, purchased in 1928, dates from about 1600 and is one of a set of four. The original of the scroll design in which each spiral ends in a flower or fruit can be traced from the Italian pattern books. The strength and purity of its colours, its exquisite needlework (silk and gold on linen), and its finely composed design splendidly illustrate the high artistic quality of Elizabethan



THE MASTERPIECE OF THE WEEK BEGINNING MAY 5 AT THE VICTORIA AND ALBERT MUSEUM: A LIMEWOOD BUST OF A SAINT.

furnishings.—The charming bust in painted limewood (23½ inches high) is directly derived from the head of the marble figure of St. Susanna in the church of Santa Maria di Loreto, in Rome. The statue was carved between 1628 and 1631 by François Duquesnoy, called Il Fiammingo, a Flemish sculptor (1594-1644). This bust was purchased from the Zeiss Collection in 1920. By courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)



THE ROYAL ACADEMY BANQUET: H.R.H. PRINCE GEORGE SPEAKING; WITH SIR WILLIAM LLEWELLYN, WHO PRESIDED, AT HIS LEFT HAND.

The annual banquet of the Royal Academy of Arts was held at Burlington House on April 30. Sir William Llewellyn, President of the Royal Academy, presided over a distinguished company which included Prince George as the principal guest. In the course of his speech, the Prince said: "One of the most important problems before us to-day is to discover how art—by which I mean the great potential artistic resources of this country—can best assist industry and the



THE PRINCE OF WALES IN THE TYNESIDE AREA: HIS ROYAL HIGHNESS LEAVING AN UNEMPLOYMENT CENTRE AT SOUTH SHIELDS.

revival of our trade."—The Prince of Wales, in the course of his Tyneside tour, visited a number of centres of social service in the district. Distress is more widespread and unrelieved in this region than in any other part of England, and it was the object of the Prince to encourage voluntary efforts to lighten the lot of the unemployed. His visit aroused much interest and grateful recognition. H.R.H. returned to London on April 29.

WONDERS OF ASTRONOMICAL PHOTOGRAPHY: TWO BRILLIANT FIREBALLS.

PHOTOGRAPHS TAKEN BY DR. WILLIAM J. S. LOCKYER AT THE NORMAN LOCKYER OBSERVATORY, SIDMOUTH.

DR. WILLIAM J. S. LOCKYER, who took the remarkable photographs shown in illustrations Nos. 2 and 3, the latter with the instrument seen in No. 1, supplies the following explanatory note: "Very bright 'meteors' are designated 'fireballs.' They are lumps of rock or celestial matter, hurtling through space, which meet the earth and are rendered incandescent or luminous by being heated up by friction caused by their passage through the earth's atmosphere. They vary in weight from pieces as light as golf-balls to those as heavy as masses of rock weighing several tons. Sometimes they reach the earth's surface before they are burnt up, and such pieces of rock are called 'meteorites,' numerous specimens of which can be found in museums. On some nights meteors are very frequent and are found to shoot or radiate from some particular point in the heavens; these are termed meteoric showers. Of the two best-known of these showers, one occurs in November and radiates from the constellation of Leo and is termed the 'Leonids,' and the other appears in August and is

[Continued opposite.



1. THE INSTRUMENT (WITH FOUR CAMERAS MOUNTED EQUATORIALLY) WITH WHICH OUR PHOTOGRAPH NO. 3 WAS TAKEN: A GIFT TO THE NORMAN LOCKYER OBSERVATORY AT SIDMOUTH BY DR. ROBERT L. MOND, AND SHORTLY TO BE INAUGURATED BY THE ASTRONOMER ROYAL.

[Continued.] known as the 'Persids.' The fireball shown in illustration No. 2 was photographed with a camera fixed to a rigid stand and pointed towards the Pole Star. With such a fixed camera, each star leaves a curved trail on the photographic plate owing to the rotation of the earth; and the shorter the trail, the nearer the star is to the north pole of the heavens. The meteor seen crossing the plate from top to bottom on the night of November 16, 1922, appeared some time between 9 o'clock and 11 o'clock. The photograph shows it being burnt up during its flight, but it was still burning as it passed out of the field of the camera. This meteor is called a 'Taurid' fireball, as it shot from the constellation of Taurus. The 'fireball' shown in No. 3 was taken with one of four cameras mounted equatorially, or in such a way that they followed the stars and photographed them as small discs. Illustration No. 1 shows how those cameras were mounted. This instrument, with its building and dome, was lately given to the Norman Lockyer Observatory at Sidmouth by Dr. Robert L. Mond, and

[Continued below.



2. A TAURID FIREBALL (OR LARGE METEOR) ON NOVEMBER 16, 1922: A PHOTOGRAPH TAKEN WITH A FIXED CAMERA, CAUSING EACH STAR TO LEAVE A CURVED TRAIL ON THE PHOTOGRAPHIC PLATE, DUE TO THE EARTH'S ROTATION.

[Continued.]

its inauguration by the Astronomer Royal, Sir Frank Dyson, will take place on May 28th next. Photograph No. 3 was taken during the night of January 11 last, and the plate was exposed from 11 o'clock to 3 o'clock on the following morning. This meteor radiated from the constellation of Draco, and so is called



3. A DRACONID FIREBALL OF JANUARY 11, 1932: A PHOTOGRAPH TAKEN WITH A MOVING CAMERA (PART OF THE INSTRUMENT SEEN ABOVE IN ILLUSTRATION NO. 1), SHOWING THE BRIGHT CLUSTER OF THE PLEIADES NEAR THE METEOR'S PATH.

a 'Draconid' fireball. It will be noticed in this case that it was completely burnt up before it left the field of view of the camera. The conspicuous cluster of bright stars near the path of the meteor is the well-known group of the Pleiades, so prominent in the sky during the winter months."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



PRINCESS TERU OF JAPAN OFF TO SCHOOL FOR THE FIRST TIME.

The god-like dignity which "doth hedge" the sacred person of his Majesty the Emperor of Japan does not prevent his daughter going off to school like "any other little girl." Princess Teru's knapsack-satchel will strike our Western readers as most "businesslike" in appearance.



MR. MURAI, JAPANESE CONSUL-GENERAL AT SHANGHAI.



ADMIRAL NOMURA, JAPANESE NAVAL C-IN-C., SHANGHAI.



GENERAL UYEDA, SECOND-IN-COMMAND AT SHANGHAI.



GENERAL SHIRAKAWA, COMMANDER-IN-CHIEF AT SHANGHAI.

THE SHANGHAI BOMB OUTRAGE: FOUR OF THE PROMINENT JAPANESE WHO WERE INJURED.

A number of prominent Japanese attended the gathering at Hongkew Park, Shanghai, on April 29, to celebrate the Emperor's birthday. While the Japanese national anthem was being played, a bomb exploded on the dais. Mr. Shigemitsu (the Japanese Minister), General Shirakawa, Admiral Nomura, General Uyeda, Mr. Murai (the Japanese Consul-General), and others were seen to collapse; while soldiers seized a youth who had placed the bomb. The culprit was a Korean.



THE Y.W.C.A. CENTRAL CLUB OPENED BY THE DUCHESS OF YORK: HER ROYAL HIGHNESS ADDRESSING THE ASSEMBLY AFTER OPENING THE CLUB.

The Duchess of York formally opened the Central Club of the Y.W.C.A. in Great Russell Street, W.C., on April 28. She was received by the Mayor of Holborn (Chairman of the Board of Governors), Lady Selby-Bigge, and Sir Edwin Lutyens (the architect of the building). A service of dedication was conducted by the Archbishop of Canterbury, assisted by Dr. Scott-Lidgett (Vice-Chancellor of the University of London).



MR. PAUL KUEHNRIKH.

Sheffield manufacturer, and pioneer of the mass-produced safety-razor blade business. Found shot dead on April 28. Inventor of "Crysteel," a new type of stainless steel cutlery. Came to England from Saxony in his youth.



MR. JOHN SLATER.

Conservative candidate in the Eastbourne by-election, caused by the death of Mr. E. Marjoribanks. As his was the only nomination, he was declared elected. Has important industrial interests all over the world.



MR. G. G. WORNUM, WINNER OF THE R.I.B.A. NEW PREMISES COMPETITION.

The results of the R.I.B.A.'s competition for its new premises in Portland Place were announced on April 30. The winning design was by Mr. G. G. Wornum, who is here seen with his wife. The award carries a first premium of £500, and the commission to carry out the work.



MR. C. W. A. SCOTT, MAKER OF A NEW ENGLAND-AUSTRALIA RECORD.

In his flight to Australia from England, Mr. Scott broke the record by over five hours. He left Lympe at 5.5 a.m. B.S.T. on April 19, and reached Darwin at 10.22 a.m. (local time) on April 28.



SIR FREDERICK HALL.

M.P. for Dulwich, where his death necessitates a by-election. A member of Lloyd's and of the Baltic Exchange. Chairman and managing director, the Mercantile Marine Finance Corp. Director, Robert Gardner, Mount and Co.



SCIENTISTS SUCCESSFUL IN SPLITTING THE ATOM AT CAMBRIDGE: (L. TO R.) DR. E. T. WALTON, LORD RUTHERFORD, AND DR. J. D. COCKROFT.

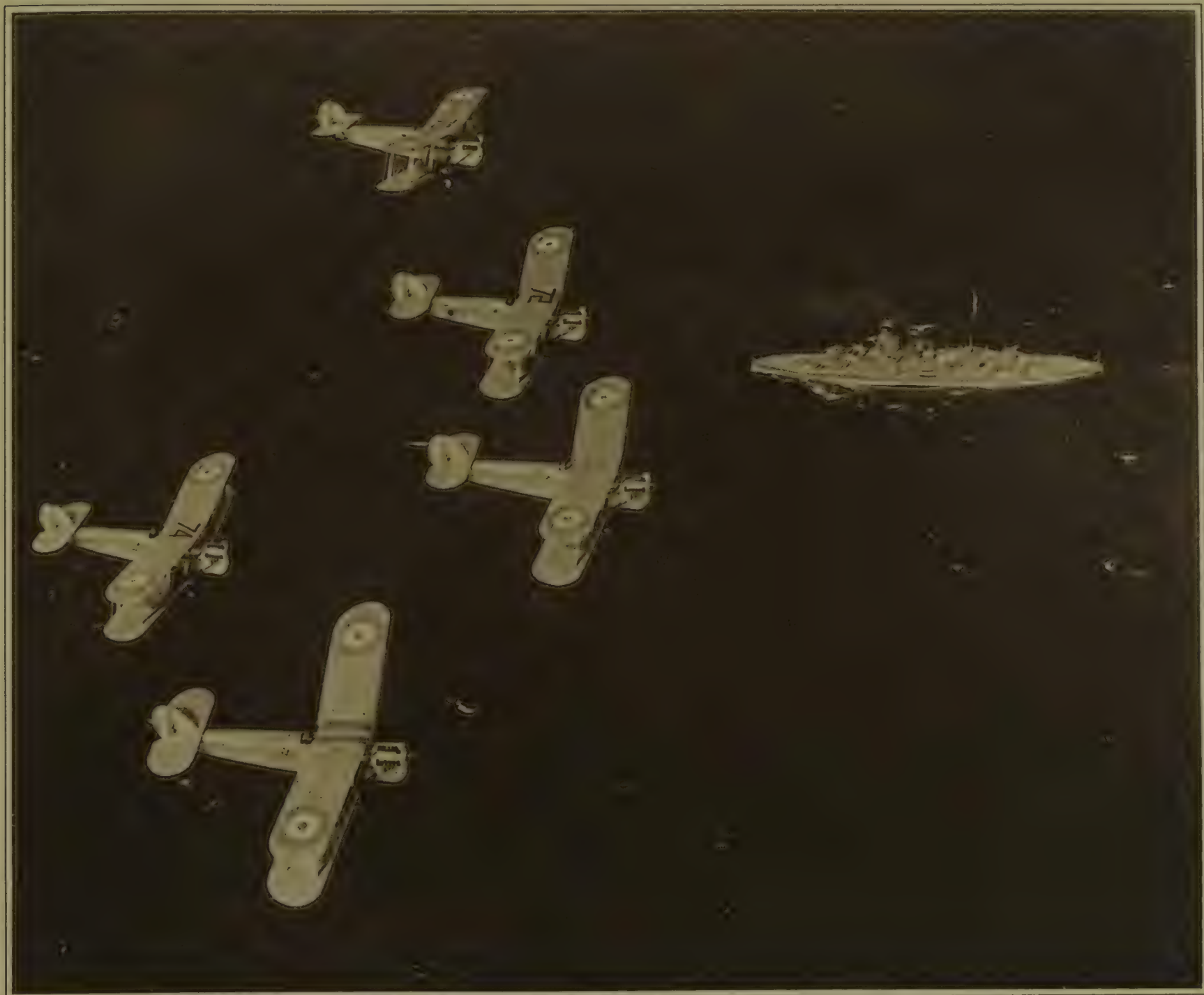
It was reported recently that the atom had been split in the course of experiments carried out at the Cavendish Laboratory, Cambridge, by Dr. E. T. Walton and Dr. J. D. Cockroft. Lord Rutherford, under whom the work was done, stated that the atom had been split by means of a vacuum tube, through which millions of particles were fired at a speed of 10,000 kilometres a second. The atom has been split before, but in these experiments greatly increased energies were obtained from atoms as they broke up.



CAPTAIN CUNNINGHAM-REID.

Elected M.P. (Conservative) in the by-election at Marylebone, with a majority of 1013 over Sir Basil Blackett, the rival Conservative candidate. Was Parliamentary private secretary to the Minister of Transport, 1924.

"EYES" OF THE NAVY: THE FLEET AIR ARM OBSERVING AND ATTACKING.



THE FLEET AIR ARM AS A STRIKING FORCE: A FLIGHT OF TORPEDO-CARRIERS ABOUT TO MAKE A "BOMBING" ATTACK UPON H.M.S. "WARSPITE," ONE OF THE BATTLE-SHIPS WHICH PARTICIPATED IN THE RECENT TRAINING EXERCISES—A REMARKABLE PHOTOGRAPH TAKEN IN THE AIR, SHOWING THE BATTLE-SHIP ON THE SURFACE FAR BELOW.



THE FLEET AIR ARM AS A SCOUTING FORCE: (ON THE LEFT) ONE OF THE MARVELS OF MODERN WIRELESS COMMUNICATION — A NAVAL OBSERVER, IN AN AEROPLANE AT 5000 FT., KEEPING A SHIP INFORMED OF "ENEMY" MOVEMENTS DURING EXERCISES; (ON THE RIGHT) "WINKING" A MESSAGE FROM THE HEAVENS! — A NAVAL OBSERVER FLASHING INFORMATION TO A SHIP WITH AN ALDIS SIGNAL LAMP, FROM AN AEROPLANE FLYING AT 4700 FT.



The manifold duties performed by aircraft during naval operations have made them one of the most important branches of the service. Recognition of that fact is exemplified by the promotion of "Courageous" as the first aircraft-carrier flag-ship. She carries the flag of Rear-Admiral R. G. H. Henderson as R.A., Aircraft-Carriers. This is the ship in which Sir Bolton Eyres-Monsell, the First Lord of the Admiralty, recently witnessed the work of the Fleet Air Arm. The Navy's aircraft may be divided into three classes—reconnaissance

machines of long range carrying an observer and gunner, torpedo bombers, and fast fighters. Each carrier is commanded by a Captain, R.N., while the flying operations are in charge of a Wing-Commander, R.A.F. The pilots are drawn from the Royal Air Force and from the Navy. The naval officers electing to join the Fleet Air Arm begin by taking a course at a land aerodrome before flying from a carrier, and after their term of flying service has been completed, they return to general service with the fleet.



THE WORLD OF SCIENCE.



THE BIRD ISLANDS OF PERU.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AT the last scientific meeting of the Zoological Society the Fellows had the good fortune to listen to one of the finest lectures on birds that has ever been given there. On this occasion one of the most eminent of living ornithologists, Dr. Robert Cushman Murphy, of the American Museum of Natural History, gave us a most vivid description of the birds in what are known as the Guano Islands,

about 1840 these deposits were unknown to the outside world. But the work of exploitation began about 1843 with a savage intensity. At that time this accumulation of thousands of years covered the islands to a depth of 100 feet or more. One of Dr. Murphy's slides showed us a section through a "cliff" of this life-sustaining soil, which has, when we come to think of it, so strange a history. In itself an organic compound, it was derived from the physiological activities of a long chain of living bodies, which, in turn, derived it from inorganic compounds held in solution in that cold stream we call Humboldt's current.

The magnitude of this exploitation may be gathered from the fact that between 1851 and 1872 more than ten million tons were taken from one small group of islands. I draw a veil over the atrocities perpetrated on the Chinese coolies inveigled to the islands to dig; and over the suicidal policy meted out to the birds, the young of which were often driven over the cliff into the sea to clear the ground for digging! As a consequence, the whole industry was practically extinguished, until the Peruvian Government stepped in, assumed control of the islands, and enforced a rigorous protection over the birds, till once more prosperity returned. The birds on which the guano industry depends for its existence belong to four distinct species,

Central Chincha Island alone, Dr. H. O. Forbes—who surveyed these islands on behalf of the Peruvian Government in 1913—estimated that there were 5,600,000 adults and nestlings covering the ground at the time of his visit. But this represents only a small fraction of the total breeding area spread over a distance of 2800 miles!

Though tempted to enlarge upon the habits of these wonderful birds, I must content myself with the record only of their singular mode of fishing. Singular because they alone have abandoned the habitual mode of diving deep for their fish; for these find all they need from those swimming at the surface. But the young birds, it is to be noted, at first revert to the ancestral custom of deep diving. When they leave for their distant fishing-grounds in the morning, Dr. Murphy told us, their closely packed ranks may be described as a "river of birds," taking four or five hours to pass a given point! The fish, anchovies, young herrings, and king-fish, swarm in numbers beyond computation, and this in spite of the fact that their ranks are daily thinned by bonitos and other predacious fishes, and sea-lions from below, and by these hordes of pelicans, gannets, and cormorants from



1. GUANAYES (*PHALACROCORAX BOUGAINVILLEI*) ON THEIR BREEDING-GROUNDS ON PESCADORES ISLANDS, OFF THE COAST OF PERU: MYRIADS OF SEA-BIRDS WHICH FIND AMPLE SUBSISTENCE, SINCE THE SURROUNDING WATERS ARE MADE RICH IN FISH THROUGH THE ULTIMATE AGENCY OF "HUMBOLDT'S" COLD CURRENT.

The complex web of life, of which the hordes of birds living on the guano-islands are one feature, depends ultimately on the "Humboldt current," a northerly branch of the Pacific Antarctic drift. This cool water is rich in manurial salts, and supports a very copious pasture of microscopic life. This in turn supports swarms of fish. Our readers will remember that we gave on October 31 last two remarkable pages illustrating the extraordinary swarms of marine birds on some other guano islands of Peru, the Lobos.

off the coast of Peru, and he illustrated his account by a large series of beautifully coloured slides. On these islands cormorants and gannets breed in millions, and there is yet room for great hordes of pelicans and gannets. Nowhere else in the world, indeed, is there a food supply large enough to support colonies of such stupendous magnitude.

In considering the phenomena of life we are apt to neglect one all-important factor—the physical conditions of their environment. Such conditions, indeed, more often than not, have to be postulated. Here they could be demonstrated. This complex web of life, he showed us, depended ultimately on "the Humboldt current," a northerly branch of the Pacific Antarctic drift, which sets in from a point somewhere south of 40° to the neighbourhood of the westernmost projection of the continent at Point Parina, 4° 40' S.—a distance of some 2400 miles. The part played by the prevailing winds and other factors which determine the temperature of this water is too complex to discuss here; suffice to say that the up-welling of this Polar-fed current, because of the low temperature of the water and the manurial salts it contains, is able to support an almost inconceivably rich pasture of diatoms and other microscopic plant-life, on which the existence of every other form of life in this great area depends. For the plants provide the means of subsistence to minute crustaceans, which are as the sand of the seashore in multitude, and on these vast hosts of fishes feed; and these, in turn, support millions of cormorants, gannets, pelicans, and other birds, as well as sea-lions.

But the chain of events does not end here. Man now enters into this complex. The Incas of Peru, long before the days of the Spanish conquest, discovered that the vast accumulations of guano which covered the islands, whither these birds resorted to breed, provided a wonderful fertiliser for the barren soil of their native land. Its value consisted in its rich store of nitrogen, conserved by the fact that no rain ever falls on these islands, or not more than once in, perhaps, thirty years. After the conquest, and the decline of agricultural life, the guano industry was practically extinguished; and up to

of the group known to the scientific ornithologist as the "Steganopodes," wherein all the toes of the foot are included within one web. They are the blue-footed gannet, or "Camanay" (*Sula nebouxi*); the "Piquero" (*Sula variegata*); the "Alcatraz" (*Pelecanus thagus*); and the white-breasted cormorant, or "Guanay" (*Phalacrocorax bougainvillei*). By far the most important of these is this cormorant.

The gannet is a tropical species which has adapted itself to the conditions imposed by this current; but the remaining three species are to be found nowhere else, a curiously interesting fact. Two other species of cormorant are found here, but they play no important



2. PART OF A COLONY OF GREAT PELICANS (*PELECANUS THAGUS*) ON LOBOS DE AFUERA: THE SHYEST AND STUPIDEST OF ALL THE GUANO-BIRDS.

Formerly the pelicans were slaughtered in thousands just to get them out of the way of the men digging up guano, but now they are jealously guarded.

above. Nowhere else in the world can such prodigality and such gargantuan feasts be found.

Of the gannets and the pelicans nesting here—the latter even outnumbering the "guanay"—Dr. Murphy could tell us little, so much had he to say of the "guanay." But he contrived to find room in his wonderful lecture for two other matters of interest. These concerned the enemies of the guanay and periodic outbreaks of disease. This breaks out, fortunately, only at rare intervals, occasioned by the incursion of warm water into the cold current. This kills the fish and other organisms in myriads, the water becomes foul, and the birds die by hundreds of thousands of a malady which has been diagnosed as "aspergillosis."

But it would seem that yet another cause of mortality on a vast scale may overtake these birds, though apparently on extremely rare occasions. My friend Dr. Forbes, when investigating these islands in 1913, found a huge and thriving colony of pelicans. But on his return a week or two later not a single adult bird was to be seen anywhere, while the island was covered with countless thousands of dead and dying nestlings. He was quite unable to account for this mysterious desertion of the young, but suggested that the adults may have become panic-stricken by severe earth-tremors. The mystery has never been cleared up. Gulls, turkey-vultures, and condors seem to levy heavy toll on these huge colonies of cormorants, gannets, and pelicans, and vigorous measures are adopted to keep down the numbers of these marauders. But it is devoutly to be hoped that the condor will not be unduly persecuted, for it is one of the most magnificent of living birds. An old male may weigh nearly 30 lb., and has a wing-expanse of 10 ft.



3. PIQUEROS (*SULA VARIEGATA*) ON SOUTH GUANAPE ISLAND: "BOOBIES," WHICH ARE PECULIAR TO THE "HUMBOLDT CURRENT," AND THE MOST NUMEROUS OF THE GUANO-BIRDS.

Photographs by Dr. Murphy.

part as guano-producers. The numbers of the "Guanay" are almost beyond computation, but some idea thereof may be gleaned from the adjoining illustrations, showing them on their nests. On

THE PELICAN AS "WATER-FALCON": BIRDS THAT FISH FOR THEIR MASTERS.



AN INDIAN AND HIS FISHING PELICAN: A SCENE ON THE INDUS (WITH THE LLOYD BARRAGE IN THE BACKGROUND); SHOWING THE BIRD BEFORE HAVING A RING PUT ROUND ITS NECK IN ORDER TO PREVENT IT SWALLOWING ITS CATCH.



AN INDIAN COUNTERPART TO THE CHINESE AND JAPANESE USE OF CORMORANTS IN FISHING: A CAPTIVE PELICAN (AT SUKKUR, ON THE INDUS) WHICH PLAYS THE "WATER-FALCON"; COLLECTING A GENEROUS CATCH IN ITS POUCH FOR THE BENEFIT OF ITS OWNER, WHO ENSURES THE PRESERVATION OF THE FISH FOR HIMSELF BY FASTENING A CONSTRICTING RING ROUND THE BIRD'S NECK.

It is generally known that the Chinese and Japanese employ cormorants to catch fish for them; and this curious custom was fully illustrated by us in our number of April 22, 1922. A less familiar type of "water-falconry" appears in the photographs reproduced here. They show the fishing-birds that are trained and used by certain Indus fishermen. The scene is near Sukkur, and the great Lloyd barrage can be clearly seen in the background. The correspondent who supplied our photographs writes that the pelicans are tied to the fishermen's boats, and that a ring is placed round the birds' necks so that they cannot swallow any fish. The Japanese and the Chinese employ the same device with their cormorants; but it would appear that the pelican, with its

capacious pouch, would get the bigger bag, though his methods are, perhaps, less "sporting" than those of the cormorant. The pelican is a most methodical fisherman. In his native condition he prefers to work with a flock and organise big "drives" of fish. A naturalist reports that groups of Indian pelicans will frequently form a line, or horse-shoe; each bird stationed about a yard from its neighbour, and will fish a river or marsh in the most regular and systematic manner, from bank to bank. A further interesting point is that the birds seen on the shady side of the boat in our lower illustration appear to be herons, and a naturalist to whom we showed our pictures suggests that these, too, may be used as fishing-birds by their owners.

"LES SIX-JOURS DE PARIS": THE CYCLISTS' LIFE ON AND OFF THE TRACK.

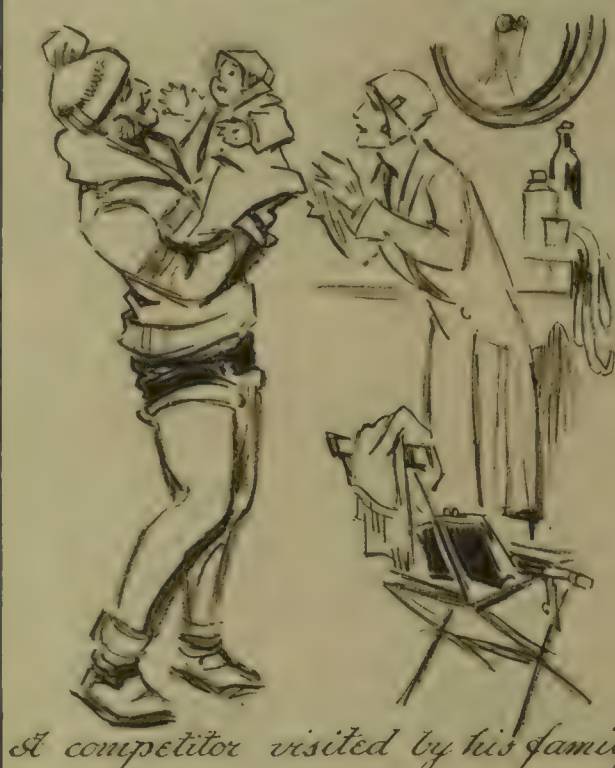
SKETCHES BY GEO. HAM.



Massage for a competitor.



A shave while the team-mate carries on.



A competitor visited by his family.



The slack morning hours: Reading the mail.



A competitor choosing a meal.



Having his blood-pressure tested by the doctor.

HEROES OF THE MOST MAGNETIC OF ALL FRENCH SPORTING ATTRACTIONS: COMPETITORS IN THE SIX-DAY BICYCLE RACE, WHICH IS HELD ANNUALLY ON THE VÉLODROME D'HIVER, THE CYCLE TRACK AT THE PALAIS DES SPORTS.

Races for "push" cyclists can no longer be said to provide one of the common or unusually popular sporting spectacles of this country; but the situation is vastly different elsewhere. Various European countries boast their exciting and crowd-attracting contests between cyclists, and the United States does the same. As to France, "Les Six-Jours de Paris" is a real "event"! It is held annually at the Vélodrome d'Hiver and it may be regarded as unique. From 11 p.m. on the Monday until the same hour on the following Sunday night, the riders circle endlessly—sometimes flashes of moving colour as they put their last ounce

of energy into a burst of speed; sometimes dawdling along at walking pace in the most restful attitudes they can find. The competitors consist of fifteen teams of two each, and one at least of each pair must always be on the track throughout the 144 hours of the race. It is at night that excitement reaches its highest pitch. At a late hour, after the theatre, the fashionable crowd begins to arrive—stars of the stage, of literature and art, bankers, politicians, and sportsmen—and takes its place at the smart restaurant in the middle, the "pelouse." By daybreak this crowd has faded away, not to reappear until the

[Continued opposite.]

"LES SIX - JOURS DE PARIS": THE AUDIENCE—GALLERY AND "STALLS."

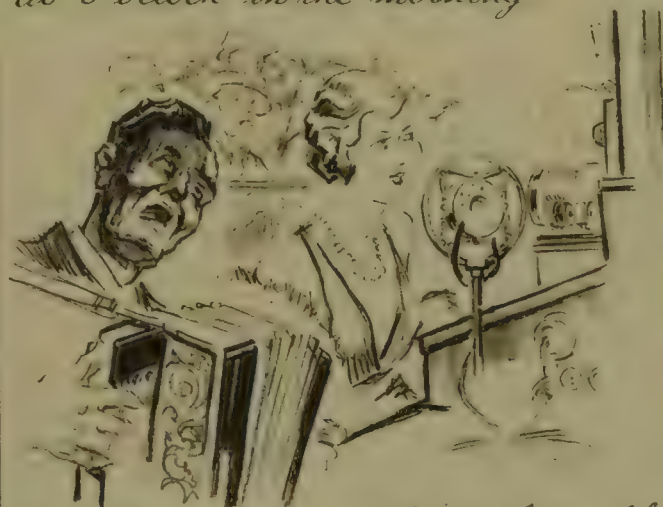
SKETCHES BY GEO. HAM.



An enthusiast waiting for the re-start at 8 o'clock in the morning.



Gallery-ites ready for a long stay.



Entertainment for the fashionable crowd: a singer before the microphone.



The smart crowd craning to watch an exciting moment of the race.



INTERESTED WATCHERS OF A UNIQUE SPECTACLE: THE PUBLIC—OF THE SMART RESTAURANT AND OF THE POPULAR SEATS—AT THE PALAIS DES SPORTS; AND A GENERAL VIEW OF THE TRACK FROM THE HEIGHTS.

Continued.]

following night; but the spectators of the gallery, the crowd that gives the Six-Jours its unique atmosphere and its peculiar flavour, only leave when they must, when spectators are turned out for two hours from 6.0 to 8.0 each morning. Before midday, the gallery seats are getting crowded once again, and with sausages, bread, and wine at their sides, the "fans" prepare for a long sitting. They follow the contest with expert interest and never-failing enthusiasm, loudly encouraging their favourites, pursuing their adversaries with jeers, and, in the evening, extolling the merits of generosity to the "pelouse." For on that

generosity depends to a great extent the livelihood of the competitors. Bounties given in 1931 amounted to 344,000 francs, and beside that figure the teams' engagement fees, which may reach 35,000 francs for a popular pair, are almost insignificant. Less interest than might be expected centres on the winners of the event, for the contest, an endurance test varied by sprints, is important, perhaps, more as a spectacle than as a competition. During the long morning hours little rivalry is apparent, and the riders, their machines fitted with high handle-bars for extra comfort, may even be seen nonchalantly reading their mail.

BOOKS OF THE DAY.

NOW that the walls of Burlington House, having banished for a season the works of alien genius, display once more the efforts of the native-born, the time is ripe to review a book singularly appropriate to the occasion. Although on other subjects I have a bewildering array of works awaiting notice (whose authors I visualise fuming with expectant indignation, like Dr. Johnson in Lord Chesterfield's antechamber), yet concerning our home-grown art my task has been easier than that of the R.A. Selection Committee. Our art critics, apparently, have not fallen over each other with new books on British art, as they did recently about French art. There is, in fact, only one candidate for my little gallery, so I proceed to hang on the line, in splendid isolation, as befits a "work of noble note," "ENGLISH PAINTING." From the Seventh Century to the Present Day. By Charles Johnson, M.A., Official Lecturer at the National Gallery. With forty-eight illustrations (Bell; 15s.).

For visitors to the Academy, the value of Mr. Johnson's book is that it presents the whole background of achievement and traditions that lies behind the modern painter. He traces the long road followed by British art through the ages, and in a concluding section on new movements points the direction in which it appears to be tending. (Incidentally, I suspect that he may find some irate Scots on his track for labelling his book "English," instead of British, as he includes various masters from north of the Tweed, such as Raeburn, Wilkie, and Allan Ramsay.) Personally I could wish for nothing better than this volume as a general survey. It is written in excellent but easy style, expressing subtleties of criticism and appreciation with brevity in simple terms, not enveloped, as with some art critics, in clouds of vague abstraction. In conclusion, he says: "There may arise a worthy successor of Crome or of Constable, even though it may be too sanguine to expect so all-embracing a genius as Turner." (At the last moment before going to press I find I had overlooked "JOHN CROME OF NORWICH." By R. H. Mottram. With eleven illustrations and a Map. (Lane; 12s. 6d.).) Though it is too late for a considered opinion, the author of "The Spanish Farm" may be trusted to have done justice to his fellow-townsmen. The illustrations are delightful.)

Another book—just to hand—which bears closely on recent events is "THE SHAKESPEARE MEMORIAL THEATRE." By M. C. Day and J. C. Trewin. With Forewords by Sir Frank Benson, D.L., and W. Bridges-Adams; and thirty-three illustrations (Dent; 7s. 6d.). Far more than topical interest belongs to this work, which deserves a permanent place in every Shakespearean collection, for it enshrines the whole history of the movement to honour "the immortal memory," besides recalling earlier events conceived in the same spirit; such as Garrick's Stratford Jubilee of 1769. There are many amusing anecdotes and glimpses of famous players acting or visiting at Stratford, such as Sarah Bernhardt, Mme. Réjane, Ada Rehan, and Mary Anderson, who triumphed as Rosalind.

Among the chief episodes—at once inspiring and entertaining—is the story of Sir Frank Benson's dramatic career, from the night when, as head boy at Winchester, rehearsing his part of Constance in "King John," he uttered "what sounded like a cry for mercy," and brought the anxious matron in haste to his bed-room. Later his great work as leader of the Bensonian Company at Stratford received its reward in the Royal Box at Drury Lane, after the Shakespeare Tercentenary performance in 1916. "The King," we read, "sent for Frank Benson, who came, still in the blood-stained robes, and with the ashen face and half-bald wig of the dead Caesar, and knighted him on the spot. As his Majesty had no sword with him, Mr. Arthur Collins had hurriedly sent out a messenger to buy one."

The new Memorial Theatre has been severely criticised in some quarters for the grim severity of its outward aspect, and even its friends lean heavily on the fact that it is all glorious within. Not having yet beheld it, I must keep an open mind. Judging from photographs, I perceive a certain barbaric grandeur of massiveness unadorned, but I could have borne any architectural hint that Shakespeare was, in some respects, an Elizabethan. Again, there may be beauty in the angle of the square, just as

"there is beauty in the bellow of the blast," but the contemplation of plain cubes and rectangles palls upon me after a time. The previous Memorial Theatre, we are told, was despised for its "wedding cake" architecture, but there are gradations between bridal confectionery and black bread of Teutonic type.

It may not be generally remembered that the structure burnt down in 1926 was not actually the first Shakespeare Memorial Theatre at Stratford. A more modest one had arisen in 1827, on the site of Shakespeare's garden, but it was never much of a success. Eventually, "After Mr. and Mrs. Rousby had appeared there as Hamlet and Ophelia, on the 30th of April, 1872, the building closed for good. Not long afterwards it was sold and demolished, and the lawn on which it had stood became once more the garden of New Place." How strangely are private memories and associations mixed up with public events! That revival of "Hamlet," the year before I was born, has its personal repercussions for me, as only the other day I was saying good-bye to Mr. and Mrs. Rousby's daughter (a school friend of my wife's) on her departure for Bolivia.

One great actress who figures frequently in the Stratford chronicles has bequeathed something of her vibrant personality in "FOUR LECTURES ON SHAKESPEARE." By Ellen Terry. Edited with an Introduction by Christopher

Tempest," "Julius Caesar," and "Antony and Cleopatra." Why, I wonder, did she not produce "As You Like It," as well as "Much Ado About Nothing," when she went into management herself in 1903? To revert for a moment to the subject with which I began, there is, of course, a link between the story of English Painting and the life of Ellen Terry—in her girlhood marriage to G. F. Watts. Mr. Johnson's remark that Watts entirely lacked any sense of humour doubtless touches on one of the reasons why that marriage proved a failure.

Arising out of these remarks, here is a little list of books which must assuredly not be missed by any reader who aspires to be "a full man" in the Baconian sense. (And here, in parenthesis, listen to Ellen Terry on the Baconian hypothesis. "Perhaps these works are not by Shakespeare, but by a syndicate of dramatists, or by some fellow who took his name. That fellow Bacon, for instance! I wish we had just one authentic letter of Shakespeare's to put a stop to it.") To resume—Mr. John Buchan's brilliant "JULIUS CAESAR" (Peter Davies; 5s.) enables us to compare the Shakespearean character with the historic personage, and has another topical interest in connection with the recent excavation of Caesar's Forum.

Mr. Buchan's allusion to Roman joint-stock companies, using a cheque system, in Caesar's day, make contact with a memoir of a modern banker and economist who, very unusually, combined a *flair* for finance with a genius for classical scholarship—namely, "WALTER LEAF," 1852-1927. Some Chapters of Autobiography. With a Memoir by Charlotte M. Leaf (his widow). Illustrated (Murray; 10s. 6d.). Walter Leaf's career touches the past history of this paper through his collaboration with Andrew Lang (who wrote a weekly causerie in our pages, "At the Sign of St. Paul's") and Ernest Myers in a famous translation of the Iliad—a book, by the way, familiar to me as household words.

Julius Caesar and Shakespeare both figure in a deliciously whimsical autobiography—"LOST LECTURES": or, The Fruits of Experience. By Maurice Baring (Peter Davies; 10s. 6d.). It contains certain interviews in Elysium, where Caesar was defeated by the shade of a Don on the pronouncement of "Veni, vidi, vici," while Shakespeare, wanted for an opinion on the production of his plays, could not be found, having gone to a cattle show. Reminiscences of Ellen Terry crop up in a charming work by a famous song-composer—"MY INDIAN SUMMER." A Second Book of Memories. By Maude Valérie White (Grayson; 15s.); and in a memoir of Australia's great prima donna—"MELBA." An Unconventional Biography. By Percy Colson. Illustrated (Grayson; 18s.).

The literary branch of the Bensonian clan, and its myriad admirers, will derive deep joy from "CHARLOTTE BRONTË." By E. F. Benson. With illustrations (Longmans, Green; 12s. 6d.). It takes a novelist to understand a novelist, and Mr. Benson, I think, has said the last word, albeit very modest about his own performance. "To take part in so controversial but fascinating a subject as this," he says, "is rather like entering a den of lions without believing oneself to be in any way a Daniel, and my bones, I am aware, may presently be scattered before the pit." Here we seem to breathe the air of Stratford, for Shakespeare, we know, like Mr. Benson, had misgivings about the future of his bones.

There is high authority for keeping the good wine to the last, and for our present festival what literary vintage could excel the *ipsissima verba* of Shakespeare himself? Two more of the plays—"KING LEAR" and "HENRY V."—have now been added to the invaluable series of facsimiles from the First Folio (Faber and Faber; 6s. each). Each volume has an introduction by J. Dover Wilson, Litt.D., with a list of modern readings. These are ideal editions for the student, very moderate in price, and a *tour de force* in the architecture of publishing. Thus, at least, we can read Shakespeare in the appropriate atmosphere of his own period.

C. E. B.



A SUSPECTED CHINESE COMMUNIST COMPELLED TO DISPLAY HIS HAT-LINING, AS THE REDS ARE ALLEGED TO CARRY THERE A DISTINCTIVE MARK: AN ARREST BY THE JAPANESE FORCES AT SHANGHAI AFTER THE ARMISTICE.

This photograph, which belongs to the same series as those on the opposite page, illustrates a typical incident in the streets of Shanghai during the period since the cessation of hostilities between the Chinese and Japanese. Here we see a Japanese patrol arresting some alleged Communists. The man in the centre has been made to show the inside of his hat, because the Communists are believed to carry in their hat-linings some distinctive sign of their organisation.

Photograph by Walter Bosshard. Copyright by Carl Duncker Verlag.

St. John. With Portrait Frontispiece (Martin Hopkinson; 7s. 6d.). As has been pointed out in the excellent introduction, the lectures lose much of their original charm in book form because, in delivering them, Ellen Terry often improvised with variations, and also illustrated her points by acting quoted passages. On the principle, however, that half a loaf is better than no bread, she was urged to prepare a version for publication. At the age of seventy-six, she was unequal to completing the task alone. Everyone will unite, I think, in gratitude to the collaborator for her part in preserving such an intimate self-revelation. Ellen Terry gave these lectures at various times and in various places—including tours in America in 1910 and Australia in 1914. The subjects comprise the Children in Shakespeare's Plays, the Triumphant Women, the Pathetic Women, and the Letters in Shakespeare's Plays. Placed among the Triumphant Women are Beatrice, Rosalind, Volumnia (in "Coriolanus"), and Portia; among the Pathetic, Ophelia, Desdemona, Viola, Juliet, Cordelia, Queen Katherine (in "Henry VIII") and Lady Macbeth.

Especially interesting are the little touches of autobiography and personal opinion. Thus we learn that Ellen Terry's favourite Shakespearean heroine was Imogen. She is very self-critical, and she had her professional disappointments. "I have been Beatrice!" she says. "Would that I could say 'I have been Rosalind!' Would that the opportunity to play this part had come my way when I was in my prime!" Since reading this passage, I have amused myself by looking up the record of Ellen Terry's stage appearances. It shows that among the other plays of Shakespeare in which she never acted were "The

THE AFTERMATH OF WAR AT SHANGHAI: SCENES OF CURIOUS INTEREST SINCE THE ARMISTICE.



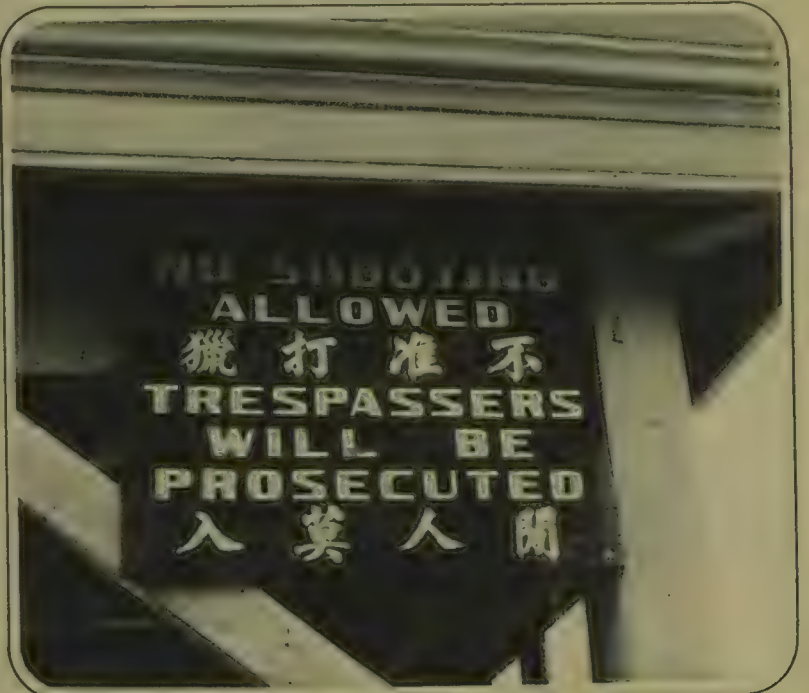
A STATUE OF SUN YAT SEN WITH THE FACE GONE BUT THE BACK OF THE HEAD REMAINING: A STRANGE EFFECT OF DAMAGE IN A COURTYARD OF THE WORKMEN'S UNIVERSITY AT KIANGWAN, NEAR SHANGHAI.



JAPANESE SOLDIERS CLEANING THE TANKS USED DURING THE OPERATIONS AGAINST THE CHINESE: A WELCOME CHANGE IN HEAD-GEAR FROM "TIN HATS" TO HANDKERCHIEFS.



PATRIOTIC USES OF ADVERTISEMENT: A CHINESE CIGARETTE FIRM'S POSTER, AT A RAILWAY STATION NEAR SHANGHAI, WITH A MAP OF MANCHURIA INSCRIBED "DO NOT FORGET THE STOLEN TERRITORY!"



UNCONSCIOUS IRONY AT A SCENE OF HEAVY FIRING NEAR SHANGHAI: A NOTICE-BOARD ON THE RACECOURSE AT KIANGWAN—A TOWN CAPTURED BY THE JAPANESE FROM THE CHINESE.



WAR AS A STIMULUS TO THE FURNITURE REMOVAL TRADE: ONE OF THE MANY PANTECHNICONS, CONVEYING HOUSEHOLD GOODS OF REFUGEES, THAT WERE SEEN ABOUT SHANGHAI AFTER THE FIGHTING.



WAR MAKES STRANGE BED-FELLOWS: PART OF THE HOUSE OF A WEALTHY CHINESE IN THE FOREIGN SETTLEMENT AT SHANGHAI USED AS A DORMITORY FOR REFUGEES FROM DEVASTATED DISTRICTS.

Conditions in Shanghai and the surrounding district, after the cessation of active hostilities between the Chinese and Japanese, are illustrated in these photographs, which show some typical scenes and curious phases of the aftermath of warfare. In this connection we may recall that the British Minister in China, Sir Miles Lampson, has recently been making renewed efforts to bring about a resumption of the peace negotiations between the Japanese and Chinese at Shanghai, which had reached a deadlock a few weeks ago. He returned from Nanking to Shanghai on April 26, and it was reported then that the Chinese had approved his proposed formula for a permanent settlement of the dispute. At the same time, a message from Tokyo stated that the Japanese Government was willing to

consider the formula favourably, as part of the Shanghai armistice terms, but could not accept a resolution passed at Geneva by the League Committee of Nineteen, as it conflicted with Japan's interpretation of Article 15 of the Covenant. Acceptance of the formula by both sides was later confirmed, and on April 30 the League of Nations Assembly passed a resolution urging continuance of negotiations. A few weeks ago an amusing misapprehension regarding an alleged revival of hostilities near Shanghai was revealed in the House of Commons. Speaking for the Foreign Office, Mr. Eden said that there had been received "only reports of fighting among the Chinese troops themselves, which turned out on investigation to be a mock battle arranged by the Fifth Chinese Army" for an American film.

PHOTOGRAPHS BY WALTER BOSSHARD. COPYRIGHT BY CARL DUNCKER VERLAG.

The World of the Kinema.

By MICHAEL ORME.

INDUSTRY AND ACTION.

PURSUING the path of duty a few days ago with a rather heavy heart, since the title of the film I was setting forth to see at a "trade show," placed the picture in a category which I thought had been sufficiently exploited, I chanced on an enjoyable and exhilarating experience. Let me say at once that the unpromising title is inept, referring as it does, merely to a subsidiary and tenuous romance and giving no indication of the picture's *leit-motif*. So much the greater, then, was my surprise

carried up the hillside from the Carnival Boat (which gives this particular picture its title—look out for it), to steal insidiously into the more boisterous clamour of the camp—an accompaniment of sound so germane to the action that it fulfils its function without effort: a completion and never an intrusion.

Screen entertainment covers an enormous field, rich in manifold material. Every inch of it may possibly have been tilled, at one time or another, in search of fresh subject-matter. But why so many square miles of it should lie fallow whilst nearly all the film-makers feverishly dig in the patch that has yielded up the most recent profit is a problem that has never ceased to puzzle me. Hence I may be guilty of repeating myself in my plea for the revival of the actional film. I offer no apologies. For the difficulty of making films that will be accessible to all nations, without having recourse to the unsatisfactory procedure of multilingual production, is at the moment under hot discussion in many quarters. To set up M. René Clair's brilliant mastery of fantasy or the Pommer-Lubitsch school of screen musical comedy as examples to be followed *coûte que coûte* and with varying success may be one way out of the muddle. Yet

Froelich last year, is an important event in the world of the kinema, not only for its own intrinsic merits, which are of a high order, but also because it adds to the list of outstanding directors the name of a woman, and one, moreover, who, with no prior experience of the kinematic medium, has at once established her strength.

Miss Sagan, who, though born in Europe, was brought up in Johannesburg, decided whilst on a pleasure trip through Europe to adopt a stage career, and entered the Reinhardt school in Berlin. Her unusual talent soon brought her engagements, nor was it long before her directorial gifts resulted in a notable success as producer at the Frankfurt Stadttheater. Berlin theatres opened their doors to her, and her fine production of the play, "Gestern und Heute," by Christa Winsloe (Baroness Hatvany), on which the film, "Mädchen in Uniform," is based, led to her introduction into the film world as director.

Thus Miss Sagan was equipped for her new sphere of work with a thorough knowledge of the stage, both as actress and producer. But her complete mastery of screen technique and her sure sense of pictorial expression point to a very remarkable grasp of kinematic essentials. For there is no indication of hesitancy in her remoulding of stage material for the screen; nor, indeed, does the picture in any of its aspects betray its derivation from the theatre. The story finds its dramatic conflict within the austerity of a school for officers' daughters, who are ruled over with a rod of iron and military autocracy by the headmistress (brilliantly played by Miss Emilia Unda). There is no room in the old martinet's curriculum for sympathy or even human understanding of her young charges; and between the millstones of "law and discipline" a sensitive, motherless child, instinctively reaching out for affection, comes near to being crushed. The discretion with which Miss Sagan handles a difficult theme is not allowed to encroach on the strength of a well-sustained psychological study that is carried forward, step by step, with a fine dramatic crescendo to its conclusion. The swift but definite characterisation of the girls, their humour, their little rebellions, their loyalties, the group of mistresses, the benign visitors, all fall into place in the solid yet admirably varied structure of the picture. Miss Sagan's boldly planned settings lead the eye deliberately to the lofty well of the marble staircase, encircling several landings, a steep and menacing shaft that subtly indicates the part it is to play in the final, but happily averted, tragedy. Here is the power of pictorial suggestion used, as it should be, to charge the atmosphere with the required mood and to prepare our mental attitude without departing from its function of legitimate background.

Miss Sagan, who has a perfect command of our language, intends to stay in England, and will, during the course of the year, make a picture of Oxford life. Her wide outlook, the courage of her attack, and the driving force she brings to her work, as well as her technical ability, should make her a welcome and inspiring guest in our studios.



A SCENE FROM "CARNIVAL BOAT," WHICH IS REVIEWED ON THIS PAGE: AN EXCITING FILM, FULL OF ACTION, WHICH HAS ITS SETTING IN A LUMBER CAMP.

Bill Boyd takes the hero's part in the new P.D.C. film, "Carnival Boat"—a stirring picture of outdoor activity and natural beauty. "The unpromising title is inept, referring as it does merely to a subsidiary and tenuous romance and giving no indication of the picture's *leit-motif*."

at finding myself suddenly whipped up to a state of pleasurable excitement, fanned by the breezes of an open-air life, caught in the hurly-burly of a vigorous industry, held by the unconscious beauty of Nature's settings and muscular labour. For this simple story found its argument in a lumber camp, and the efforts of its energetic but aging chief to inspire his son with the same undivided allegiance to the business of logging that had been all-sufficing to the older man. Given a young man still inclined to "play about" and pursue the primrose path of dalliance, a false friend scheming to step into the old chief's shoes, and the drama is provided for. Its strength, as I have indicated, lay in the daily traffic, the naive humour, the swift dangers of this community of stalwart, sun-bronzed men whose work it is to lay the great trees low with saw and axe, to load the stripped and stricken giants on to the timber-trucks, or send them on their jostling journey down the mountain-side to the lake below.

This is the stuff that yields up thrills in plenty and holds your interest all the time. To see those soaring tree-trunks, their last sinews severed, crashing earthwards, the sullen logs clipped in huge claws of steel and hoisted with scant ceremony to their appointed places; to watch a laughing lumber-jack riding a cable-run log half-way to heaven, or the growling, fretting, leaping logs in an ominous jam that only dynamite can disperse before the imperilled dam gives way—this is to know the full power of kinematic entertainment and to realise how much has been lost in the exchange of action for the static expanses of dialogue, how much should be retrieved from the technique of the silent screen. I am fully aware that the lumber-camp setting has seen some service in the past and break no lance for its originality. Yet its freshness and sheer joy of movement, thrusting in, as it did, on to a prolonged spell of "conversation pieces," seem to offer another solution to the film-makers, who, in a more or less muddled way, are seeking to re-establish the sound-film as an international medium. For there is an abundance of sound in a picture such as this even whilst the explanatory importance of the dialogue is practically nil. Sound, indeed, contributes largely to the authenticity of the atmosphere, and herein lifts the picture far above its silent predecessors. Laughter and rough jokes of the men, ring of axe on wood, crack and thud of felled tree, clank of machinery, and the crescendo roar of the overburdened timber-train, with, ever and anon, a lilt of some love-song

that, after all, is to cover but a corner of this many-sided business of the kinema. Nor would I, for the life of me, oust the dialogue play—witty, emotional, cynical, farcical, "wise-cracking," what you will—from the screen. There is room for all forms of entertainment in the palatial homes of kinematic art and craft. But I would and do urge the powers behind the screen to take note of the enthusiastic response waiting for the restoration of the actional film, based, for preference, on the illuminating and always engrossing activities of the world's great industries.

A NEW DIRECTOR.

I learn from Miss Elsie Cohen, the astute and enterprising organiser of the Academy Cinema, that her latest acquisition, "Mädchen in Uniform" (first presented in London by the Film Society), directed by Miss Leontine Sagan, took first place in the list of the most important films of the year at the 1931 Annual Conference of German critics. Undoubtedly, this picture, the initial production of the Deutsche Film-Gemeinschaft founded by Carl



THE GIRLS' SCHOOL OF "MÄDCHEN IN UNIFORM": A NEW GERMAN FILM, DIRECTED BY MISS LEONTINE SAGAN AND HAVING ONLY WOMEN IN THE CAST.

The setting of "Mädchen in Uniform," based on a stage-play, "Gestern und Heute," by Christa Winsloe, is a girls' boarding-school in Northern Germany. The film is produced by the Deutsche Film-Gemeinschaft, and is reviewed on this page.

CALCIO REVIVED: HISTORIC FOOTBALL IN SIXTEENTH-CENTURY DRESS.



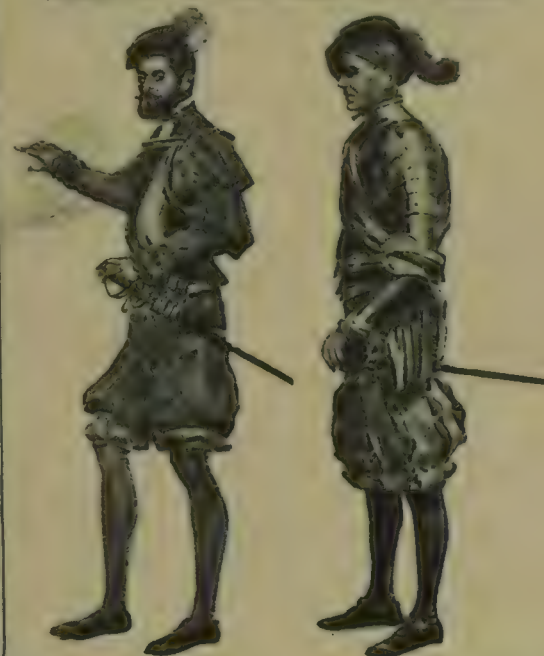
PICTURESQUE FIGURES AT THE REVIVAL OF THE ANCIENT BALL GAME AT FLORENCE: THE CAPTAIN OF THE GUARD OF THE DISTRICT OF FLORENCE (LEFT); A SOLDIER OF THE PALACE GUARD (CENTRE); AND A LIFE GUARDSMAN.



THE REVIVAL OF THE ANCIENT BALL GAME, OR *CALCIO*, AT FLORENCE: THE OPENING PROCESSION OF SIXTEENTH-CENTURY FLORENTINE TROOPS AND DIGNITARIES (IN THE DRESS OF THE PERIOD) BEING MARSHALLED IN THE PIAZZA DELLA SIGNORIA.



A GAME OF *CALCIO* IN PROGRESS IN THE PIAZZA DELLA SIGNORIA: PLAYERS OF THE WHITE AND GREEN SIDES STRUGGLE FOR THE BALL BEFORE THE EYES OF AN AUDIENCE IN SIXTEENTH-CENTURY DRESS AND MODERN ONLOOKERS—INCLUDING POLICEMEN AND FACISTI!



MILITARY LEADERS IN THE SIXTEENTH-CENTURY *CALCIO* PROCESSION AT FLORENCE: A CAPTAIN OF HORSE (LEFT); AND THE "COMMANDANT OF THE PALACE ARTILLERY."



LIVERIED "SUPPORTERS" IN THE REVIVAL OF FLORENCE'S HISTORIC "CUP TIE FINAL"—AN OFFICER AND MEN OF THE ORDNANCE CORPS IN SIXTEENTH-CENTURY UNIFORM, READY TO TAKE PART IN THE *CALCIO* PROCESSION.

For the benefit of our readers, we quote the following particulars from Dr. Doro Levi's interesting description of the revival of *calcio* at Florence. "The ball game known to the ancient Greeks and Romans assumed the form of modern football in the *Gioco del calcio*, which was characteristic of Florence and was held in great honour there during the Middle Ages. The most famous and dramatic *calcio* match was undoubtedly that played at the most tragic moment of Florentine history, during the siege of 1530. This is the match which was taken as the



THE FLORENTINE NOBILITY IN THE *CALCIO* PROCESSION: A GROUP IN SIXTEENTH-CENTURY COSTUME—including the MARCHESE ONOFRIO BORTOLINI-SOLIMBENE (SECOND FROM LEFT) AND COUNT MALASPINA (FOURTH FROM LEFT).

model for the reconstruction of the game on the anniversary of the death of Francesco Ferrucci, the great Florentine soldier, and so for the game it has been decided to repeat in Florence twice a year—namely, on the first Sunday in May, and on June 24, the day of St. John the Baptist, Florence's patron saint. The revival is rendered more remarkable by the participation therein of the descendants of the ancient great dignitaries and officers of the Florentine State, wearing the ancient costumes."



A PAGE FOR COLLECTORS.

ENGLISH DRUG-JARS FROM THE GEOFFREY E. HOWARD COLLECTION.

By FRANK DAVIS.

THIS article is devoted to a highly specialised collection of English Delft, that tin enamelled pottery which was known as Maiolica in Italy and Faïence in France, and which was probably introduced to us during the reign of Elizabeth by way of Antwerp. On more than one occasion examples from Delft itself, or Lambeth or Bristol and elsewhere, have been illustrated on this page. This time you are invited to transfer your attention from ordinary household dishes and candlesticks to the shelves of an apothecary's shop of the sort described by Miss Willa Cather in that very beautiful story of the early days of Quebec, "Shadows on the Rock." Here is something to interest the collector of pottery, the student of manners, and the historian of the evolution of medicine.

Imagine a fair-sized window with small panes: open the door, and note a stuffed alligator hanging from the ceiling, for your apothecary is the lineal descendant of the mediæval mystery-monger, and a hint of outlandish ingredients impresses the vulgar; among much else will possibly be seen a large jar similar to those of Figs. 2 and 3, adorned with the arms of the Apothecaries Company, to show that the owner is a member. Fig. 3 is dated 1658, is inscribed with the arms, crest, mantling, and motto of the Company, has a portrait head under the date, and the other side is decorated with Chinese figures and flowers. The similar jar of Fig. 2 is a trifle more sophisticated, and is decorated in blue, green, yellow, and turquoise; the artist—if it is by the same hand—has acquired a more professional manner. There is no date, but it is obviously reasonable to place it at about the same time as its fellow. Incidentally, it may be well to point out that jars earlier than the Great Fire of 1666 are very

rare: most of the apothecaries who could afford a set of jars from one of the Lambeth factories would have their shops in the City, and the majority of these were destroyed.

The shelves of the shop would be lined with small jars, six to seven inches in height, similar to the remaining examples illustrated. Let us examine them in detail. Here are five. The cylindrical examples, Fig. 1 (Nos. 3 and 5), are for dry drugs; the other

Lest I should be accused of pretending to knowledge of this rather out-of-the-way subject which I do not possess, let me hasten to add that the above information is based on Mr. Howard's own notes in a recent letter. This enthusiastic amateur has also published a book upon drug-jars (Medici Society), which is both a catalogue of his collection and a serious study of seventeenth-century medicinal notions. This excellent little publication contains towards the end a description of the drugs and preparations inscribed upon the jars—a description compiled by Mr. C. J. S. Thompson, Hon. Curator of the Museum of the Royal College of Surgeons.

By the seventeenth century, the apothecary had not yet entirely freed himself from the odd mixture of superstition, balderdash, and experience which must have put so extraordinary a strain upon our ancestors' digestive mechanism. Thus one finds viper lozenges recommended as a specific for plague, and various conglomerations of ingredients combined in a single medicine "on the principle that if one did not work another might. The most notable examples of this were the Electuary Mithradates with its fifty-four, and the Theriaca (or treacle) of Andromachus, with its seventy-three ingredients"—chief among

which was the flesh of vipers. "On the whole, however," says Mr. Howard, "one must admit that a very large number of the drugs were not only harmless, but mildly beneficial, and occasionally extremely valuable."

Of the jars illustrated here, the following list gives the details of their contents: Fig. 1 (No. 1). S. Ivivbin. Syrup of ground pine; prepared from the tops of the herb boiled in sugar and water. Used as a stimulant and stomachic. (No. 2) S. de Prassio. Syrup of white horehound; used for its pectoral properties and still employed in country places as a remedy for coughs and colds. (No. 3) S. Carioph. Syrup of Cloves; prepared by boiling cloves in sugar and water. (No. 4) S. de Quin. Rad. Syrup of Five Roots—smallage, asparagus, parsley, fennel, and dyer's broom. (No. 5) C. Cort. Aur. A confection of orange, used as a mild tonic.

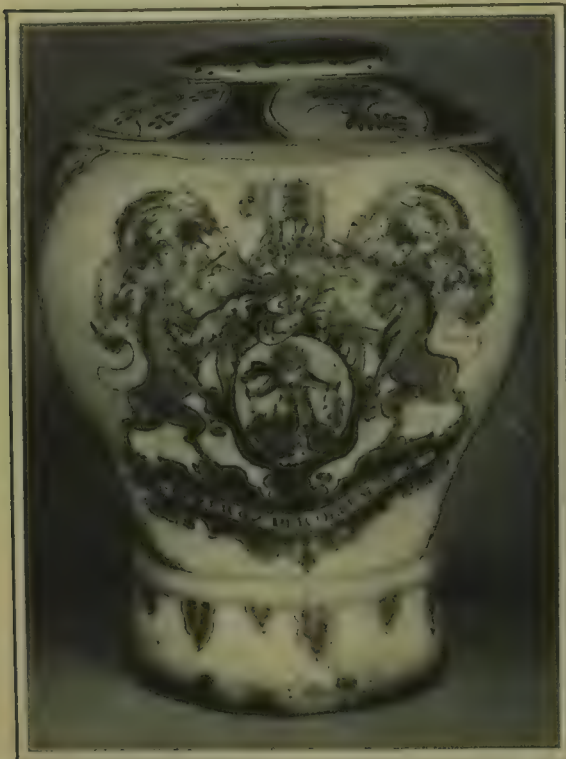


1. AN INTERESTING SERIES OF SMALL APOTHECARY'S DRUG-JARS: (1) THE EARLIEST EXAMPLE SHOWN HERE, DATING FROM ABOUT 1652; (2) A SYRUP-JAR IN WHICH THE ANGEL'S HEAD OVER THE SCROLL HAS BEEN GIVEN A WIG! (1697); (3) A DRY DRUG JAR—THE FIRST DATED EXAMPLE KNOWN WITH THE ANGEL'S HEAD OVER THE LABEL (1660); (4) ONE OF A SET OF EIGHT MADE FOR MICHAEL HASTINGS, OF DUBLIN (1684); AND (5) A POLYCHROME EXAMPLE, PROBABLY OF BRISTOL, DATING FROM ABOUT 1730.

The shelves of a seventeenth-century apothecary's shop were, in all probability, lined with small jars such as those seen in this illustration. They were about six or seven inches in height. The cylindrical kind (Nos 3 and 5) were for dry drugs, and the other three—orange-shaped on a curved base, and generally with a handle at the back and a spout on the front—were for syrups.

three—orange-shaped on a curved base, and generally with a handle at the back and a spout in the front, with the decoration under the spout—are for syrups. They have no covers, though the owner suggests that covers might have been made for them originally; he inclines to the opinion that it was the custom to protect the contents with parchment. The colour follows the fashion of the period, mostly blue, in varying shades, on a white ground—in the case of Lambeth a soft pinky-white. Any other colour is distinctly rare. Fig. 1 (1) is the earliest, and, by comparison with a similar, but dated, specimen in the British Museum, can be given to the year 1652. No. 3 is dated 1660, and is of interest as being the first dated example of a jar with an angel's head surmounting the scroll containing the description of the contents. This head, with its spreading wings, was a stock pattern for forty years, developing finally into the amusingly bewigged little creature of No. 2, dated 1697. Whether one can go so far as to call this last type a portrait of King William, I must leave to the judgment of the reader; such a description is ingenious and convenient, but personally I should be inclined to see in it merely a natural tendency to dress one's cherubs in contemporary fashions.

No. 4 is one of the few that can be definitely identified as having belonged to a known apothecary. It is one of a set of eight jars made for Michael Hastings of Dublin, and is dated 1684. One other is in the Birmingham Museum, and these eight form the largest surviving set of seventeenth-century English drug-jars with a date and known initials. All the above are Lambeth specimens. No. 5 is probably Bristol, was made about 1730, and is painted in polychrome. A similar example, dated 1723, belongs to Lord Revelstoke.



2. A LARGE APOTHECARY'S JAR DECORATED WITH CONSIDERABLE ART IN BLUE, GREEN, YELLOW, AND TURQUOISE: A PIECE OF LAMBETH DELFT IN THE GEOFFREY E. HOWARD COLLECTION—DATING FROM ABOUT 1658.



3. AN OUTSTANDING ORNAMENT OF AN APOTHECARY'S SHOP IN THE SEVENTEENTH CENTURY: A LARGE JAR BEARING THE ARMS AND MOTTO OF THE APOTHECARIES COMPANY, AND A PORTRAIT HEAD UNDER THE DATE. (14 IN. HIGH.)

A RHENISH CATHEDRAL TREASURE SHOWN IN LONDON: MEDIÆVAL ART.

FROM THE LOAN EXHIBITION OF THE TREASURE OF THE CATHEDRAL OF MAINZ, AT THE GALLERIES OF MESSRS. SPINK AND SON, LTD., 5-7, KING STREET, ST. JAMES'S.



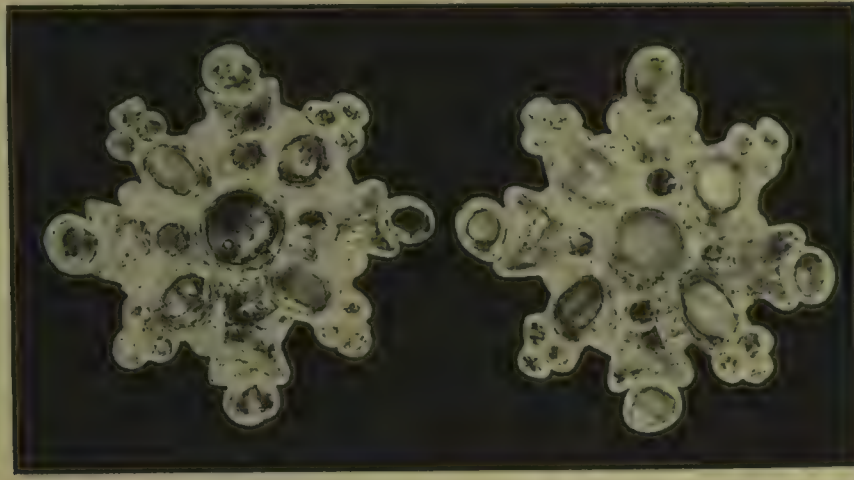
1. A FOURTEENTH-CENTURY CUP, FOR SECULAR USE, SILVER-GILT WITH ENAMEL: A VESSEL PROBABLY MADE IN PARIS, 1300-1350. (HEIGHT, 9½ IN.)



2. A THIRTEENTH-CENTURY "EASEL PICTURE"! ONE OF TWO WINGS OF AN ALTAR-PIECE FROM A CHURCH AT WORMS—FRONT PANEL—ST. PETER. (45 BY 28 IN.)



3. THE REVERSE OF THE PANEL SHOWN IN NO. 2: THE FIGURE ON THE BACK—ST. STEPHEN—ANOTHER "EASEL PICTURE" OF THE THIRTEENTH CENTURY.

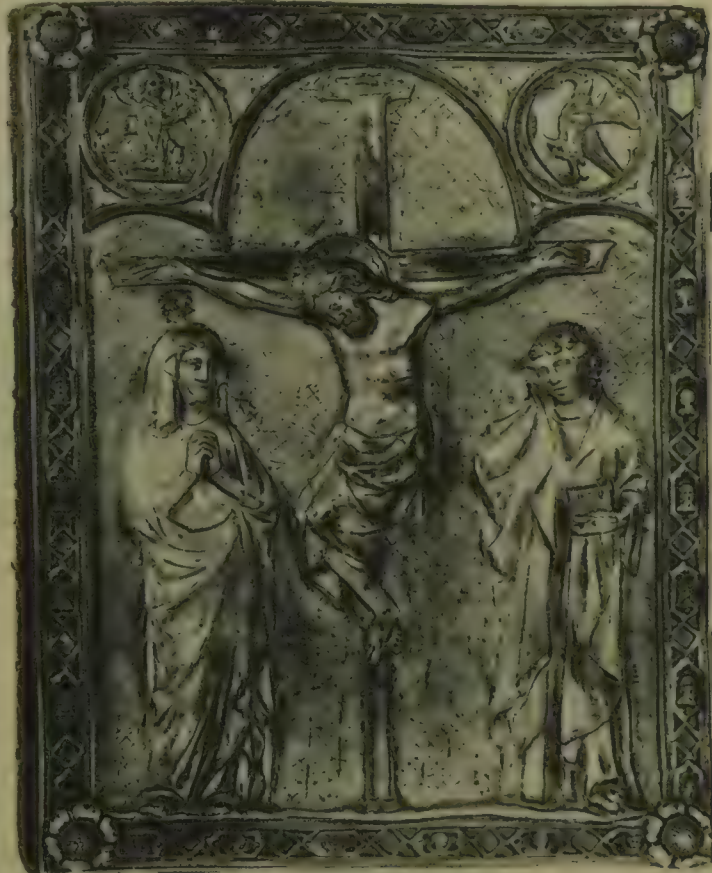


4 AND 5. A PAIR OF ELEVENTH-CENTURY BROOCHES, STAR-SHAPED, IN GOLD FILIGREE SET WITH PEARLS, AMETHYSTS, AND SAPPHIRES, FOUND IN A RUBBISH PIT NEAR MAINZ CATHEDRAL, AND CLOSELY AKIN TO JEWELLERY ASSOCIATED WITH THE MOTHER-IN-LAW OF CANUTE'S DAUGHTER, GUNHILD, WIFE OF THE EMPEROR HENRY III. (1039-56): (LEFT) THE FRONT OF THE BROOCHES; (RIGHT) THE BACK, SHOWING THE SETTINGS OF THE STONES.



6. A FOURTEENTH-CENTURY RELIEF WHICH REPRESENTS THE STONING OF ST. STEPHEN: A SILVER-GILT BOOK-COVER, DATED 1300-1350, CONTAINING A TENTH-CENTURY LECTIONARY, FROM A MAINZ CHURCH.

RARE and exquisite works of mediæval art are to be seen in the Loan Exhibition of the Treasure of the Cathedral of Mainz, opened by Cardinal Bourne, on May 2, in the galleries of Messrs. Spink and Son, by whose courtesy we illustrate some of the finest items. In our next number we shall reproduce in colour several other examples, including a wonderful piece of tapestry, and the brooches shown above in illustrations 4 and 5. The exhibition, which is in aid of the Mainz Diocesan Charities, will close on May 27. It is described by Professor Tancred Borenius, in a preface to the catalogue, as being "a miniature replica of a Rhenish cathedral treasure." Of the two panels shown in Nos. 2 and 3, forming the back and front in one of a pair of altar-piece wings (the other wing containing similar panels representing St. Paul and St. Nicholas of Bari), Professor Borenius writes: "The student will appreciate the extraordinary historical interest of easel pictures dating from the second half of the thirteenth century."



7. A FOURTEENTH-CENTURY RELIEF OF THE CRUCIFIXION, SURMOUNTED BY SYMBOLS OF ST. MATTHEW (AN ANGEL) AND ST. JOHN (AN EAGLE), SILVER-GILT, WITH BORDER OF ENAMEL HEADS: A BOOK-COVER (c. 1350).

ACHILLES IN HIS TENT.

BEING AN APPRECIATION OF
"PRINCE VON BÜLOW'S MEMOIRS, 1909-1919."*

(PUBLISHED BY MESSRS. PUTNAM, LTD.)

APOLOGIA is never a very palatable form of reading, and nearly the whole of this volume is either apologia or recrimination. Although the late Prince von Bülow has done little, in the preceding instalments of his copious memoirs, to improve posterity's judgment of him, he has not previously cut quite so sorry a figure as in this concluding volume.

In 1909 von Bülow went into the wilderness after a "sensational" fall from power. In justice to him, let it be said that he had probably served William II. as long as it was possible for any man to serve such a master. Dismissal could not have been long delayed. Yet the immediate cause of his downfall, and of an acute crisis in Germany, was an egregious blunder which he has totally failed to excuse in these memoirs. Knowing from abundant experience the man with whom he was dealing, he was unpardonably at fault in not having personally inspected the Kaiser's crazy "Daily Telegraph Interview" before it went out to the world. For this gaffe, and all its momentous consequences, he holds his subordinates responsible, just as he holds his predecessors responsible for his failure to keep Italy in the Triple Alliance in 1915: while in another part of the volume he tells us that nothing is more futile and more reprehensible than to blame one's predecessors for one's own failures.

It is quite clear that Prince von Bülow was unable to achieve that dignified self-effacement which is the only refuge for fallen statesmen. He bitterly resented obscurity, neglect, and the triumph of those whom he considered to be his enemies. These enemies are so many in number and so indefatigable in intrigue that the obsessions of this man-with-a-grievance become almost a persecution-mania. Not only are machinations constantly exposed and brooded upon, but we are treated even to scraps of tittle-tattle about what somebody told somebody that the Kaiser had said about his martyred Chancellor. On the other side, as a solace to wounded pride, we are regaled with tedious catalogues of complimentary letters and tributes from admirers, most of them of no historical interest or value whatever; and no writer is too insignificant or too obsequious to be quoted, if only he be flattering. It is evident that we have to do with a man whose vindictiveness is (as always happens) proportionate to his vanity. Occasionally, despite sanctimonious disclaimers of all petty personal feelings, this deep resentment peers out in all its naked ugliness. "After the meal, Jagow, whom I had seemed not to notice, came sidling nervously towards me with an air of such extreme discomfort as showed plainly that his conscience was not clear. Before the whole room I turned my back on him, and can think of few moments in my life which have given me deeper satisfaction! Is there any more perfect sensation than to be free to show a man one detests one's feeling?" Here at least is candour: here, perhaps, is human nature!—but it would have been better for Prince von Bülow's reputation if this revealing passage had been omitted.

Again and again he complains that his opinion was never asked on matters of State; whereas one would have thought that the correct conduct for a retired Chancellor was to stand aside without complaint or interference while his successors developed their own policy in their own way. Rightly or wrongly, von Bülow was completely out of public affairs for some five years, and consequently this last volume lacks the historical value of its predecessors, for a great deal of it merely retails events and opinions at second-hand. Although he strenuously repudiates the suggestion as the invention of his enemies, there are many involuntary evidences in this book that von Bülow from time to time was "hanging about" in the hope of being restored to office. Pious professions of "selfless duty" do not entirely conceal personal ambition, which at one point is blurted out almost comically. "Should I have been fortunate in office?" he asks wistfully; and hastily adds: "Or rather, since here it was a case of nothing except the *salus publica*, could I have been of use to the country?"

There are some hints that his friends were intriguing for his restoration. Bethmann-Hollweg must have been well aware of these attempts and was evidently on his guard against them. On p. 234 there is some illuminating correspondence between the dismissed Chancellor and his successor. Reading between the lines, the unbiassed third person cannot resist the impression that von Bülow had been using such influence as he possessed to belittle Bethmann-Hollweg and to undermine public confidence in him. In a masterpiece of veiled language, Bethmann-Hollweg protests, asking von Bülow to desist from these

damaging activities, and skilfully suggesting that many of Germany's difficulties in the crisis of 1914 were due to von Bülow's own previous policy. The reply is again apologia and disclaimer, not very convincing.

Whether or not von Bülow was bidding for a return to favour, favour certainly did not befall him. Repeatedly, the Kaiser's frigidity amounted to snubs which wounded deeply and immedicably. In 1914 and 1915, however, the fallen statesman was given a mission which has very much the air of an opportunity of rehabilitation. It may have been a last desperate pride-swallowing hope, or it may have been a very public-spirited act, to go as emissary to Rome in a position subordinate to the hated von Flotow (meanest creature, we are repeatedly assured, of Jagow): it is only fair to put the more charitable construction upon the act, for it must have involved a severe sacrifice of *amour-propre*. Whatever the secret motives of this mission—and probably they were mixed—it failed completely, as all the world knows. The blame, as we have mentioned, is attributed to prior negotiations with Italy. Possibly,

us spoke. At last I said to him: 'Well, tell me, at least, how it all happened.' He raised his long, thin arms to heaven and answered in a dull, exhausted voice: 'Oh—if I only knew!'

Although good taste would have dictated the suppression of these attacks upon a predecessor and a supplanter, it does not follow that the criticisms themselves are unjustified. Prince von Bülow's charge against Bethmann-Hollweg is not that he was a sabre-rattler who "wanted the war" (and surely nobody now seriously believes this): rather it is an accusation of almost unbelievable diplomatic ineptitude—not criminal intent, but criminal folly. The first count in the indictment—and the world has never ceased to marvel at it—is that Bethmann did not and could not see all the implications of Austria's brutal designs against Serbia. There was, of course, complete miscalculation of the "psychology" both of Russia and of England in such an imbroglio. The maddest act of all was giving Austria—led by Berchtold, whom von Bülow bluntly and justly calls a frivolous fool—*carte blanche*

in the powder-magazine; and this was even worse than von Bülow represents, for he does not mention that the Kaiser, in one of his famous marginal notes, actually rebuked Tschirschky, the German Ambassador at Vienna, for attempting to restrain the violence of the Berchtold party. Lesser, but grave, *faux pas* from the German point of view were the premature declaration of war on Russia, which immediately put Germany in the attitude of aggressor; the clumsy Reichstag speech in defence of the invasion of Belgium; and, of course, the damning and unforgettable "scrap of paper." In this last connection, Prince von Bülow gives us an interesting sidelight on diplomatic morality. He asserts without hesitation that it was the patriotic duty of Bethmann-Hollweg, having let fall that fatal catchword, utterly to deny it and to give Sir Edward Goschen the lie direct!

Although it hardly becomes the ex-Chancellor to say so, it is difficult to believe—and, for that matter, it is no very high compliment to his perspicacity to say so—that if he had been in power he would have committed this series of gigantic blunders. He has no patience with the fatalistic cry that the World War "was bound to come." Germany could have averted it, he believes, by a combination of diplomatic dexterity and of goodwill. "Had I been recalled before the end of July, 1914, I could have prevented the outbreak of war. In any case, had I been consulted before the ultimatum was handed to Serbia, I should have advised against this piece of folly with all the urgent strength I might have used to arouse a signalman whom I had found asleep at his post at the moment when two expresses were due to cross. In 1914, no matter how difficult the position, I should utterly have opposed any Austrian military action against Serbia, unless previously authorised by Germany, and until our government had proceeded to a full and careful study of Serbia's answer." The claim is probably not exaggerated, for it embodies only the minimum of prudence which almost any responsible German—except an insensate ruler and his compliant adviser—would have exercised.

The picture of William II. is no more flattering than in the preceding memoirs.

At two of his rare audiences with the Kaiser during this period, von Bülow was privileged to enjoy some of the gems of William's political wisdom. One was that the whole European War had been arranged by George V. and the Tsar during a conversation at Berlin in May 1913: another was that after the war, although he would not actually depose Albert of Belgium, "I imagine our future relationship as rather that of the Egyptian Khedive to the King of England." The final judgment is rancorous, but not unjust. "The Emperor, who, since the day he dismissed Bismarck, had all too often showed himself presumptuous, showed himself dwarfish, alas, when real misfortune overtook him. In peace he had wanted to be war-lord, as he only too frequently asserted. In war he was content to remain an onlooker; was seldom seen at the front, more seldom still in his capital, and spent most of his time in such luxurious châteaux as Pless, Homburg, Coblenz. He, who in peace had for ever striven to play the chief part, evaded every decision in war. He could not even manage to preserve a good, harmonious understanding between the High Command and his political chiefs. He had wanted to control and manage everything, had chosen his most important advisers solely because he liked them personally—and his choice had never been a fortunate one... William II. had proclaimed himself the Chosen of God, the ruler who would lead the German Empire on into a splendid future. He ended as a fugitive from his country."

His penance is that to-day—poor, stripped puppet—he is a fugitive from himself.

C. K. A.



THE 1932 WAGNER FESTIVAL AT COVENT GARDEN: FAMOUS ARTISTS AND A CONDUCTOR.

The German season of International Opera opens on Monday, May 9, and will run until June 3. Sir Thomas Beecham will be the principal conductor, but Dr. Robert Heger is to share his duties. The programme consists exclusively of Wagner's works. We give here the portraits of some of the "stars" who will take part.

and indeed probably, Italy would have joined the Allies in any case; and yet, if von Bülow possessed all the diplomatic skill which he so frequently claims, who can help wondering whether his failure was inevitable? After all, the position at Rome was not much more than a contest in somewhat vulgar bargaining. However this may be, von Bülow did fail in his last political undertaking; and it may be imagined that his bitterness was not diminished when he found that his welcome at the Neues Palais was even chillier than before.

His most stringent criticisms are reserved for Bethmann-Hollweg, his contempt for whom he never conceals; and indeed the volume consists largely of a tirade against that most unhappy guardian of Germany's destinies. The following is perhaps the most characteristic picture of the meddler with forces which were beyond his understanding. "An hour later Bethmann received me in the garden-room at the Chancellor's Palace... Bethmann stood in the centre of the room. Shall I ever forget his face, the look in his eyes! The book of Leviticus tells us of the scapegoat 'on whom Aaron shall lay both his hands and confess over him all the iniquities of the children of Israel and all their transgressions and all their sins, putting them upon the head of the goat, and shall send him away by the hand of a fit man into the wilderness.' There is also, I believe, a picture of this, by some celebrated English painter, which shows the wretched scapegoat with a look of ineffable anguish in its eyes—such pain as now I saw in Bethmann's. For an instant we neither of

* "Prince von Bülow's Memoirs, 1909-1919." (Putnam; 25s.)

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THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

OWNERS of gardens and their employees have caused quite a number of road accidents, due to the dense smoke from bonfires which they have lighted to burn the weeds and rubbish of the garden. Therefore, as complaints from its members have been received by the Automobile Association of the dangers due to the smoke obscuring all view ahead on the road, the A.A. has asked me to draw the attention of makers of bonfires to the provision of the Highway Act whereby it is an offence to make a fire within fifty feet of the centre of any highway which endangers or interrupts road-users. A fine of 40s. can be imposed for this breach of the law, and, in addition, there is a liability for any damage occasioned. I feel sure that no owner of property or lessee of a garden would knowingly commit such an offence or permit their servants to create a danger to road-users. Therefore, when notice is drawn to the risk, one can feel sure they will give instructions to light such bonfires only when the direction of the wind carries the smoke away and not across any public highway.



THE BRITISH CAR IN SOUTH AFRICA: A HILLMAN "WIZARD" ON THE JAN PHILLIPS DRIVE, OVERLOOKING THE PAARL—ONE OF THE PRINCIPAL FRUIT-GROWING AND WINE-PRODUCING DISTRICTS IN CAPE PROVINCE.

As we have had a fair amount of rain during the past few weeks, some roads have been very muddy. The consequence of this state of affairs is that both front and rear number-plates on motor vehicles have been obscured. In Wiltshire and some other counties in England, the police are very particular that all number-plates should be read easily. Therefore, as an "indistinct" number-plate constitutes an offence under the law, for which a fine of £20 can be imposed, drivers of cars should pay attention to the number-plates on their cars and wipe them clean when the roads are muddy or dusty, for fear of being summoned.

Hillman "Minx" Family Saloon. A very roomy car is the new 10-h.p. Hillman "Minx," selling at £159 for the family saloon, which I found very comfortable to drive and ride in. It has a nice acceleration, especially if the driver uses the second gear with discretion for passing after being slowed behind traffic. The engine is so quiet idling after starting it up that, if one did not look at the facia-board to see that the indicators on the dials of the oil gauge and ammeter were moving, one could not tell that the engine was running. This is due to the improved method of



TWO DELIGHTFUL WAYS OF TRAVELLING IN SUB-TROPICAL COUNTRIES—BOTH BRITISH: VAUXHALL "CADETS" PHOTOGRAPHED AT ALEXANDRIA BESIDE ONE OF THE GREAT FLYING-BOATS USED ON THE IMPERIAL AIRWAYS LINE BETWEEN ALEXANDRIA AND BRINDISI.

cushioning the power unit on rubber pads, so that no vibration is passed on to the chassis and coachwork. The three-speed (forward) gear-box is simple to manipulate, so no one need fear crashing these gears, as their engagement is so easy. The Hillman "Minx" chassis has also been improved in production by stiffening the chassis, while the double-dropped frame gives great stability to the saloon taking corners at forty miles an hour. Good road holding is a quality which gives great confidence to the passengers in this car as it speeds along at forty to fifty miles an hour. Its makers claim a maximum pace of fifty-five to sixty miles per hour, but I did not get an opportunity to reach that speed on my road trial. The brakes are quite good and well balanced, so that the car showed no signs of skidding even when pulled up sharply. Triplex glass, deep foot-wells for the rear-seated passengers, petrol-tank carried at the rear of the chassis, and large Dunlop tyres add to the safety and the pleasure of the user of this "Minx" family saloon. Also, as the fuel consumption is about thirty-five miles per gallon, it is an economical as well as a comfortable means of transport. Ladies will like its easy clutch and steering, and its ability to keep on its top gear at a crawl if they do not wish to change down to second speed—as they should do.

THE WORLD OF MUSIC.

A COLOUR SYMPHONY.

THE performance at the last B.B.C. Symphony concert under Dr. Adrian Boult of a revised version of Mr. Arthur Bliss's "A Colour Symphony" turned out to be an event of some importance. When this work was originally composed in 1922 for the Three Choirs Festival, it was regarded as one of the most interesting compositions that the younger school of post-war composers in this country had produced so far; yet its defects and limitations were apparent. During the ten years which have elapsed since, our English composers, including Mr. Bliss, have kept busy developing their talents and producing new works without any very notable progress being discernible. Mr. Bliss and Mr. Eugene Goossens have withdrawn a little into the background, whilst somewhat younger men, such as Mr. William Walton and Mr. Constant Lambert, have more conspicuously occupied the foreground. The merits of the younger have for the most part been, simply, that they were younger, and, since there never was a time when the "hungry generations" pressed one upon another so fast as they do at present, the tendency has been to begin to think of men like Mr. Bliss and Mr. Goossens as back numbers already.

A SUCCESSFUL REVISION.

Several new compositions by Mr. Bliss produced during the interval have done nothing to weaken this belief; but I think the performance of the revised "Colour Symphony" will be something of a shock to this notion, and I, for one, after hearing it, feel distinctly more hopeful about the future career of Mr. Bliss as a composer. In spite of the title, and the division of the four movements into the colours "purple," "red," "blue," and "green," we may consider these designations as purely arbitrary and convenient. The essential virtue of this work of Mr. Bliss's is that it is always music and is conceived musically. The first movement is, in texture and sentiment, not unreminiscent of the style of Delius, but with an added conciseness. The second movement *scherzo* is much more individual and has a firm rhythmic vitality. The third movement rather slower *con moto* is a proof—to me at least—that Mr. Bliss



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We regret that this picture was incorrectly described in our issue of April 30.

really has a musical mind, because its richness of musical arabesque is thoroughly direct and vivid and owes nothing to emotional associations or intellectual programmes. A similar "musicality" of thought is evident in the final fugue, and altogether I must confess to having found this an enormously improved composition, and one which was individual and vital enough to give me considerable pleasure. Dr. Adrian Boult conducted, and his performance seemed to me well rehearsed, clear, and excellent in all respects.

FOR VOICES ONLY.

A concert of music by contemporary composers for unaccompanied chorus was one of the most interesting of recent events. It was given by the B.B.C. Wireless Choir, conducted by Mr. Stanford Robinson, and our own composers represented were Vaughan Williams, Arnold Bax, and Delius. France was represented by Ravel and Poulenc, and Austria by Arnold Schönberg. Mr. Arnold Bax's carol for double choir, "Mater ora Filium," is something of a technical *tour de force*, but I was more moved by the simplicity of Vaughan Williams's "O Vos Omnes." Kodaly's "Evening" is rather a commonplace piece of work, unconvincing in sentiment and banal in technique, and I must confess that, like most modern composers, Kodaly only uses folk songs to deprive them of their original beauty. His versions of "Two Hungarian Folk-Songs" for women's voices were quite unmoving, and lacked all the flavour of folk-song when it is presented to us pure and undiluted. Schönberg's "Peace on Earth" is an elaborate piece of work with nothing more to it than the worn-out emotional rhetoric of Richard Wagner. The lack of spontaneity or any sort of freshness of inspiration in such pieces make them indeed a weariness to the ear. Poulenc's "Chanson à Boire" for male voices was a refreshing contrast. The craftsmanship was better because the purpose was simpler and more direct. On the whole, this was an interesting concert, but one learned from it nothing about any new tendencies or developments in contemporary music, and I should think the B.B.C. ought to be able to find something fresher and more vital for their next concert of contemporary choral music.

THE COVENT GARDEN SEASON.

The opera to be performed on the opening night of the season—Monday, May 9—will be Wagner's "Die Meistersinger," commencing at 7 p.m. On the following night the first cycle of the "Ring" will begin with "Das Rheingold." The conductors will be Sir Thomas Beecham and Professor Robert Heger.

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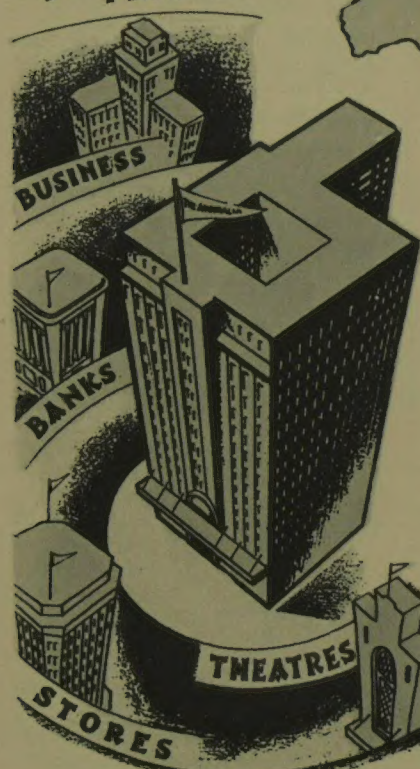
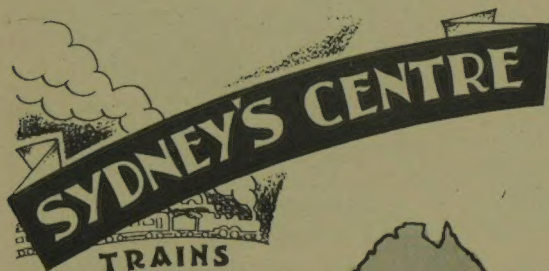
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THE PLAYHOUSES.

"WINGS OVER EUROPE," AT THE GLOBE.

THIS play, by Messrs. Robert Nichols and Maurice Browne, has made a great impression in the States, where it has been running for the past two years, but it is doubtful if it will be regarded as a profound piece of work in this country. The three acts pass in the Council Chamber at No. 10, Downing Street, where a meeting of Cabinet Ministers has assembled to learn of the strange discovery made by the Prime Minister's nephew, Francis Lightfoot. Lightfoot, it appears, has discovered how to control the atom, so that it may do the work of man by producing light, heat, and power; it is also capable of transmuting wood into gold. Armies can be wiped out as quick as thought, and whole continents blown into the air. Lightfoot regards his discovery as the approach of the Millennium, for he imagines that when the world can get all the necessities of life without a struggle, personal and national jealousies will disappear, and the whole world and his wife live in amity together. But the Cabinet do not share his enthusiasm. They feel that when all men are happy, all men are equal, and they have no desire to abandon their hard-won position of leadership. These two acts, though not very profound, are good stagecraft and hold the attention. But the third act does not thrill as intended. Lightfoot has threatened to destroy the Cabinet at mid-day for not obeying his instructions to organise world peace, and we see the reactions of the twelve men in the face of approaching death. One plays cards, one reads Pater, most of them quarrel, though one good man wants to see his wife. In the end they decide to shoot Lightfoot before the fatal hour approaches. But his death does not release them from the burden of his discovery, for, as the curtain falls, they receive a message from Ragusa, where the atom has been similarly

discovered, calling them thither to obey the discoverer's bidding on pain of death.

"FACES," AT THE COMEDY.

Most of us enjoy a peep behind the scenes, and the originality of the setting of Acts I. and III., the interior of a beauty parlour, may gain this comedy a success apart from its intrinsic merits—which are not inconsiderable. The authors tell a straightforward, human story, with a good deal of wit and some amusing characterisations. Ladies, it appears, spend most of their time in beauty parlours, discussing either their lovers or their husbands. It is in this way we learn that Mrs. Denton Morris's husband is being unfaithful; and we strongly suspect that it is the attendant who is giving the story-teller a facial massage who is the woman in the case. The next act shows us home life at Streatham. Quite amusing, not over-exaggerated, and fairly true to life as regards characterisation, it is, I feel, a trifle unlikely that Madeleine would bring her "gentleman friend" to a home of which she was heartily ashamed; and even more improbable that her parents would retire to bed and leave her at the mercy of a bold, bad man. Whatever the morals of Streatham, I am sure their "manners" would prevent such a retreat. Still, it is all good fun, and highly moral. For Madeleine decides that a suburban life with her own true love is preferable to a life of sin in a furnished flat with another woman's husband.

The new booklet just issued by the makers of the celebrated Silver King golf balls tells an interesting story of an improved principle of construction and the effects this has upon the behaviour of the ball. The book is not content with making general claims, but gives striking facts and diagrams of the inner story of the Silver King ball, and explains how its sound constitution, greater resilience, and liveliness help to reduce the variable character of one's game

and so induce better golf. A copy of this book, "Has It Ever Occurred to You?" can be obtained free from any sports dealer, or from the Silvertown Company, Aldwych House, Aldwych, W.C.

In view of the healthful value of sunlight, it is unfortunate that in nearly every home there are rooms which do not get their fair share of Nature's health-giving rays. Much can be accomplished by bright walls and furnishings, but it is doubtful whether these so effectively increase the sunny appearance of a room as a brightly-polished floor. A floor that is correctly polished acts like a mirror, diffusing and distributing the sunlight to every corner of the room. Such floors can be obtained with little trouble if a good preparation like Mansion Polish is used. This excellent wax polish gives a really brilliant finish to linoleum and stained or parquet floors. Highly-polished furniture is also helpful in increasing the illusion of sunlight, and for this purpose Min Cream is to be highly recommended.

In this country the growing recognition of the value of spa treatment is causing doctors to take opportunities of visiting our own and foreign spas to study the cures and to compare methods and practices adopted and the amenities offered to visitors. British doctors are being invited to join a party of medical men who will leave this country in September next for a tour of about a fortnight to spas and other resorts in the Italian Alps, on the lakes, on the Genoese Riviera, etc. The group will be in charge of an English-speaking Italian doctor. Special railway tickets will be provided so that, at the conclusion of the tour, members will be at liberty to visit other parts of Italy. The British representative of the Italian State Tourist Department (E.N.I.T.), Major W. Stormont, 16, Waterloo Place, Regent Street, London, S.W., will gladly provide details of the arrangements.

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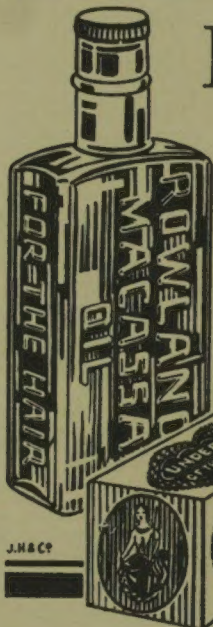
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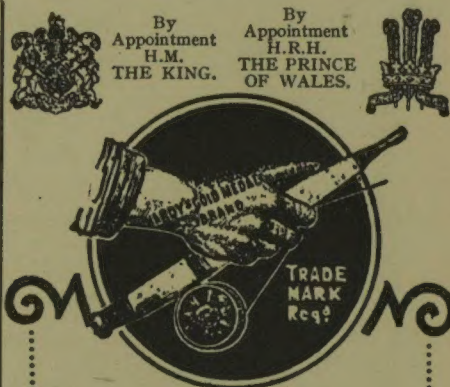
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